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PROPOSED MEASURE FOR NATIONAL CONSERVATORY

Congressman Bruckner's Bill in Detail—Calls for Division of States Into Four Departments—To Be Taken Up by Congress in Next Session

As announced exclusively in the *MUSICAL COURIER*, a bill for the establishment of a National Conservatory of Music was introduced in the House of Representatives immediately before that body closed its deliberations recently, by Congressman Henry Bruckner, of New York, and the measure, now in the hands of the Committee on Education, will come before Congress at its next session. The exact wording of the Bruckner bill is as follows:

65TH CONGRESS, 1ST SESSION. H. R. 6445.
IN THE HOUSE OF REPRESENTATIVES.

October 4, 1917.

Mr. Bruckner introduced the following bill, which was referred to the Committee on Education and ordered to be printed:

A BILL, To establish a National Conservatory of Music and Art for the education of advanced pupils in music in all its branches, vocal and instrumental, as well as painting, drawing and etching.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That there shall be established in the United States of America an institution of learning, to be known as the National Conservatory of Music and Art, fostered and maintained by the Government of the United States of America. It is to be divided into four departments of equal standard, to be located one in the District of Columbia, one in the State of New York, one in the State of Illinois, and one in the State of California. It shall be erected, maintained and used for the purpose of educating pupils in instrumental and vocal music and also in the literature, composition and such other necessary attending studies and branches of music as will make students proficient in the general knowledge of modern and classic music, and to also teach the art of drawing, etching, painting and such other branches of education incidental thereto as will make students proficient in the respective arts to be taught in said conservatory, together with such other studies that are akin to the above as the Board of Regents of the Conservatory may prescribe.

The Conservatory to be located in the District of Columbia shall contain at least forty study rooms for music, capable of accommodating fifty pupils in each, and twenty art studios to accommodate thirty-five pupils each, and shall also contain one large assembly or concert room and one art gallery, together with such other necessary offices for the convenience of the Board of Regents, general director, art masters, teachers and professors, as well as the clerical force necessary to conduct and operate the said Conservatory, to which pupils will be entitled to attend from the District of Columbia, Delaware, Maryland, West Virginia, Virginia, North Carolina, South Carolina, Kentucky, Tennessee, Alabama, Mississippi, Georgia, Louisiana, Arkansas, Texas and Porto Rico.

The second branch, to be located in or about the vicinity of New York City, State of New York, to consist of thirty study rooms, capable of accommodating fifty pupils in each, for instruction in music, and ten studios for art pupils, together with a general assembly or concert room and art gallery, and such necessary offices for the convenience of the Board of Regents, general director, art masters, teachers, and professors, as well as the clerical force necessary to conduct and operate the said conservatory, to which pupils will be entitled to attend from Ohio, Indiana, Illinois, Missouri, Oklahoma, Kansas, Nebraska, North Dakota, South Dakota, Iowa, Minnesota, Wisconsin and Michigan.

The fourth branch, to be located in or about Los Angeles, Cal., to consist of thirty study rooms capable of accommodating fifty pupils in each for instruction in music, and ten studios for art pupils, together with a general assembly or concert room and art gallery, and such necessary offices for the convenience of the Board of Regents, general director, art masters, teachers and professors, as well as the clerical force necessary to conduct and operate the said conservatory, to which pupils will be entitled to attend from Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Idaho, Washington, Oregon, Nevada, California, Hawaii, Alaska and the Philippines.

Sec. 2. That the National Conservatory of Music and Art shall be under the control of a general Board of Regents, consisting of the President of the United States, President of the Senate, Speaker of the House of Representatives, chairman of the Senate Committee on Education and Labor, and chairman of the Committee on Education of the House of Representatives, together with seven other citizens, who shall be selected by the President of the United States, who shall have full power to select a site and purchase or accept by gift the necessary grounds in the District of Columbia for the purposes of the Conservatory. They shall have the power to employ a general director, who shall have full control of the Conservatory in the District of Columbia and likewise aid in supervising and controlling the other three conservatories; that the said Board of Regents shall have power to employ experts and other persons to lay out the grounds, make plans and specifications for the necessary buildings of the Conservatory, and to cause the same to be constructed and furnish and equip the same, and shall have the power to designate the term for which the director general shall be appointed, and shall prescribe regulations for the removal of said director general of the Conservatory and for the employment and removal by the director general of the Conservatory of all necessary professors, teachers and employees of the institution; that the President of the United States shall have the power of appointing Boards of Regents for the other Conservatories. The persons so selected must be from the different parts of the district wherein the Conservatories are located, and the selection of the same must be nonpartisan; that the term of office for the respective regents is to be designated and shall not exceed the term of five years nor less than one year; that each of said Board of Regents shall consist of seven members; that the said Board of Regents shall have the power to select a general director, who shall give his exclusive time to the welfare of the Conservatory, and that his term of office shall be designated by the said Board of Regents, but which shall not exist for more than four years and that they shall have the power to select a site or receive by gift or purchase necessary grounds for the purposes of the Conservatory; they shall have power to employ experts and other persons to lay out the grounds, make plans and specifications for the necessary buildings for the conservatory, and to cause them to be constructed, and to equip and furnish same, and to employ all necessary professors and teachers, secretaries, laborers and such other persons as they shall deem necessary to successfully carry on the Conservatory; and that they shall have the power to fix all salaries and to regulate the terms of appointments and to make any and all necessary rules for the conduct of said Conservatory, both for the government of the professors, teachers, employees and students. That the managing director and professors of the Conservatory shall constitute the faculty and have the management of the Conservatory in regulating the course of studies and granting diplomas to students who have creditably completed the course of studies under such regulations as the Board of Regents

may prescribe. That the salaries of all appointees of the Conservatory shall be subject to the approval of the general Board of Regents in the District of Columbia. That the Board of Regents shall have authority to employ such agents, clerical or other assistants, as may be necessary in the execution of the duties required of them by this Act, and to fix their compensation. That the course of instruction shall be four years, unless the Board of Regents shall for good cause see fit to extend the term of a pupil for one year more.

Sec. 3.—That the Board of Regents, together with the director general in the District of Columbia, shall fix the standard for admission to the pupils to the various departments, and that the pupils applying for admission shall pass a thorough examination before a competent board of examiners to be selected by the said Board of Regents; that upon the pupil obtaining the percentage designated by the said regents, and being a person of good moral character, (Continued on page 19.)

MOVIE MEN SUE MUSIC PUBLISHERS

Object to Paying Royalties to American Society of Composers, Authors and Publishers

A suit has been started here by the One Hundred and Seventy-fourth Street and St. Nicholas Avenue Amusement Company against the American Society of Composers, Authors and Publishers to enjoin the latter from collecting royalties on the music played in the film theatres controlled by the plaintiff. As defendants of the suit the complaint names a most comprehensive list, comprising the foremost composers and publishers of the city.

It is understood that the plaintiff has instituted this case as a test and is supported by the rest of the motion picture industry.

The film men contend that their theatres are conducted solely for motion picture purposes and the music dispensed is only of an incidental character and is not exploited so as to infringe on the copyright considerations. Furthermore, "the patrons of the films do not attend the shows to hear the music and before the act of Congress permitting the publishers to tax all amusement places, publishers were wont to send out free copies of their songs broadcast to advertise them, as well as hiring song 'pluggers' to sing them."

In view of all this, the motion picture interests say in conclusion, they do not think it "just or right to tax an industry for royalty fees when the product taxed is only an incidental to the business conducted."

The plaintiff requests that the composers and publishers be enjoined against collecting fees or royalties from the theatre in question and also from other motion picture houses. The affidavit submitted states that the A. S. C. A. P. is attempting to exact similar payments (about \$20,000 per day) from some 50,000 theatres, restaurants and other places of amusement throughout the country.

A Chicago Ovation for Levitzki

(Special to the *MUSICAL COURIER*)

Chicago, Ill., October 20, 1917.

Mischa Levitzki made his first real appearance in Chicago Friday afternoon and Saturday night, October 26 and 27, playing the Saint-Saëns G minor concerto with the Chicago Orchestra. Levitzki received an ovation at both performances. It is doubtful indeed whether any young pianist ever received such an overwhelming reception with the Chicago Orchestra as did Levitzki at these appearances. Friday afternoon he received seven recalls and Saturday night the same number. The applause was overwhelming, the houses packed, and the orchestra itself was carried away by the unusual performance of this great pianist. Levitzki played a new scale concert grand Baldwin. C.

Huneker a Philadelphia Music Critic

James Huneker, the essayist, and formerly a music reviewer in New York, and for many years associated editorially with the *MUSICAL COURIER*, has become the regular music critic of the Philadelphia Press and henceforth will reside in that city.

STOKOWSKI PRESENTS ALL-RUSSIAN PROGRAM

Conductor and Orchestra Win Great Triumph—Luther Anniversary Concert—Zimbalist Heard

Philadelphia, Pa., October 28, 1917.

The Kalinnikow symphony, No. 1, in G minor, selected by Conductor Stokowski as the principal orchestral number for the third pair of concerts at the Academy last week, is an excellent example of the best characteristics of Russian music. Under the extraordinary direction of Stokowski, the interest, likewise the appreciation, was unparalleled. The first movement, with its straightforwardness, rich harmonies and firm rhythmic strokes, was given with lucid and consummate art by the orchestra, the five note theme being woven into a mood of reckless assurance by the skill of the leader and his men. A division of exquisitely curved forms and simplicity, the andante was caused to sing forth with remarkable purity and telling appeal, while the scherzo and finale offerings were masterly examples of interpretation. The fire and passion, moments of repose, and recurring dance like theme sweeping onward to the crashing choral strokes of the finale.

Excerpts from Borodin's "Prince Igor," including in its scope the wild, barbaric dance of the opera, was given with ponderous up-sweeping strides that brought to mind the

STRIKING WELCOME FOR THE CINCINNATI ORCHESTRA

Dr. Kunwald and His Players, in Splendid Form, Perform Brahms, Beethoven and Tschaiakowsky—Few Changes in the Personnel

The Cincinnati Symphony Orchestra opened its twenty-third season in a blaze of glory at the Emery Auditorium on the afternoon of Friday, October 26. A large and enthusiastic audience gathered to hear the first concert, and cordially greeted the orchestra and its able director, Dr. Ernst Kunwald. The program included Beethoven's "Leonore" overture, No. 3, Tschaiakowsky's G major suite, and Brahms' first symphony.

Following the precedent established in the past few years no soloist was featured at the opening concert. The three numbers selected by Dr. Kunwald to launch the season gave the orchestra an opportunity to display its best effort in the way of variety of presentation, and the audience was lavish in its pronouncement of approval. Only a few changes have been made in the personnel of the organization this year, the most important being the appointment of James Liebling, second cellist. Thus the ensemble as it has appeared for several seasons is practically maintained as a whole, and the orchestra at this time demonstrates the highly beneficial effect the years of association have had. Despite the fact that it was the first concert of the season, the playing was remarkably smooth and finished. As a whole the orchestra played with the same verve and spontaneous vigor which marked its brilliant finale of last season.

Dr. Kunwald's mastery of the organization now reflects his impressions vividly, and the men respond instantaneously to his demands. At the close of the first part of the program the "Star Spangled Banner" was vigorously and enthusiastically played. The concert was repeated on Saturday afternoon. R. F. S.

NO SEASON AT LA SCALA

There will be no opera this season at the greatest of Italian opera houses, La Scala, Milan, on account of the refusal of the Modrone family, the guarantors for years past, to underwrite the inevitable deficit. A full account of the matter will appear in a Milan letter in the next issue of the *MUSICAL COURIER*.

Philharmonic Orchestra Players Buy Liberty Bonds

The members of the New York Philharmonic Society, made up entirely of American citizens (forty-two of them native born) have purchased \$12,000 worth of Liberty Bonds, a most impressive patriotic showing.

Mme. Melba Injured on the Stage

During a performance of "Faust," which took place at Fort Worth, Texas, on Wednesday evening, October 24, Mme. Melba was painfully injured when a row of lights at the back of the stage fell and struck her. For some time the great singer was in a semiconscious condition, from which she recovered after the curtain had been lowered some twenty minutes and pluckily continued with the role of Marguerite.

Wagner Moves His Office

Charles L. Wagner, manager of John McCormack, Amelita Galli-Curci, and Rudolph Ganz, has removed his office to the Postal Life Bldg., 511 Fifth Ave., New York.

quotation, "They dance, but no merriment times their steps," yet from this very fact the "Prince Igor" number made its great appeal. The "Poème de l'Extase," from Scriabin, aroused much enthusiasm, and its modern harmonic treatment was wonderfully reflected by Stokowski. Thaddeus Rich, the concertmaster, was afforded opportunity in this number to charm the audience with his wonderful violin tone, which opportunity was fully realized. The brass section of the orchestra was strongly in evidence throughout the playing of this impressionistic composition, and the work left nothing to be desired; indeed this section shows wonderful improvement over last year. Tschaiakowsky's "Marche Slav" was a glorious termination of this unusually brilliant program.

Quadracentennial of Reformation Celebrated by Festival Concert at Academy

The capacity audience present at the Academy of Music last Thursday evening, October 25, received the interpretation of the festival program. (Continued on page 19.)

FLORENCE MACBETH GIVEN OVATION IN HOME STATE

"Minnesota Nightingale" Demonstrates Unmistakable Patriotism

Florence Macbeth, on her recent Western tour, has been winning noteworthy success. The following excerpt from a criticism in the Duluth (Minn.) Herald emphasizes this fact:

The "Bell Song" from "Lakmé" (Delibes) showed Miss Macbeth in another light. It proved her capable of vying with the greatest coloratura artists in the execution of a delicate and most intricate bit of musical technique. Every tone was perfect, true and clear, with bell like exquisite resonance—the trills as clear as in the throat of the nightingale, and the highest tone of all lingers like a faint breath of mountain air in the consciousness of the hearers.

Before an audience of juvenile music lovers, who crowded the auditorium of the First Methodist Church in the same city, she gave a program of children's songs, including the "Doll" aria from the "Tales of Hoffmann," which caused such a demonstration that it was necessary for one of the committee in charge to help Miss Macbeth to escape from the expression of gratitude tendered to her by these kiddies, for they completely overwhelmed her with enormous bunches of American Beauty roses and clamored about with requests for autographs and with words of praise until it was necessary for her to make a

hasty and laughing retreat. The shouts of regret with which they responded was the most sincerely gratifying part of it all.

Dear to the hearts of the people of Minnesota is Florence Macbeth. Dearest still, however, is the little prima donna to the hearts of Mankato folk, her own "home people." An ovation of welcome and appreciation was tendered her upon her recent appearance at the Mankato Theatre, a welcome that was due to a great artist and evinced in an unmistakable manner the high regard and pride which the people of her home town feel for the "Minnesota Nightingale," whose voice has charmed royalty in Europe, but who would rather sing for the citizens of the United States than any monarch living. Miss Macbeth is typically an American girl, unspoiled by her many triumphs, sweet and unaffected, with a girlish personality that is altogether charming. Her patriotism is of the unmistakable kind that does things, and when she was invited to sing for the benefit of the American Red Cross she responded with alacrity, giving her great talent without thought of remuneration. When the seat sale for the concert opened the boards were cleaned in record speed, hundreds of people being disappointed in securing seats. An impromptu sale of Miss Macbeth's photographs at twenty-five cents each netted the Red Cross fund an additional fifty dollars.

Jacchia, Conductor, Brother to Inventor

A fact known to few of the many thousands of Americans who have listened to operas conducted by Agide Jacchia, is that the present conductor of the Boston Grand Opera Company is a brother of the distinguished Italian engineer and inventor, Rambaldo Jacchia. The latter's latest device is relied upon by the Italian Government to check effectually the ravages of the German submarines, and is the same invention alluded to by the New York



AGIDE JACCHIA.

Conductor of the Boston Grand Opera Company, in his new hydramobile (an invention of his brother) at his summer home at Viserba near Rimini on the Italian shore of the Adriatic Sea.

papers seven or eight weeks ago. Full details of this apparatus have not yet been obtainable because of the secretive war policy, and even Maestro Jacchia is unfamiliar with its nature.

Rambaldo Jacchia was appointed to supervise the construction of the first aeroplane school at Milan. The picture shows Agide Jacchia in his new hydramobile at his summer home at Viserba, near Rimini. It is also one of his brother's inventions.



Photo by Bain News Service.

JOHN BARNES WELLS ON THE PIANO STOOL, CRITICIZING JOHN BARNES WELLS ON THE PIANO.

The caricature is by Joseph C. Chase.

Vera Barstow Restored to Health

It is a pleasure to record that Vera Barstow has completely recovered from a very serious operation, which she had to undergo at Toronto, Ontario. A troublesome piece of bone had to be removed, and the young violinist for some days was in very grave danger. However, now that she has completely recovered, she has decided to rest for at least three months, and has requested her manager, M. H. Hanson, to postpone all dates booked up to January 1, including her recital at Aeolian Hall, which was to take place on November 26. All the dates booked for her after January 1, will be fulfilled, and she hopes to give her New York recital in February or March.

Julia R. Waixel Reopens New York Studios

Julia R. Waixel, the accompanist and coach, has returned to New York after having spent some time in company with her daughter, who is winning success in the theatrical world. Her studios in the Hotel Richmond, 70 West Forty-sixth street, New York, are now open and the scene of much activity.

Daniel Visanska Back at Work

Daniel Visanska, the eminent teacher of violin, returned recently to his pedagogic duties after a summer spent delightfully at Old Forge, in the Adirondacks. The Visanska home is situated some little way out of Old Forge on First Lake of the Fulton Chain, and there for a number of years Mr. Visanska has enjoyed a complete rest amid beautiful natural surroundings. Always he has refused to take pupils with him, preferring to recuperate after his busy winter seasons, but this year, some one who had heard him playing one evening came in the next day and begged to be



DANIEL VISANKA.

In a pensive mood at his summer home in the Adirondacks.

accepted as a pupil during the remainder of the summer. Mr. Visanska also gave a concert in Old Forge for the benefit of the Red Cross. So enjoyable was the summer that another year, Mr. Visanska declares that he will probably have pupils with him during the summer, or at least a part of it.

Mr. Visanska has given up his studios in Philadelphia and will devote his time to his large classes in Summit, N. J., and New York. In addition to his private pupils, Mr. Visanska is teaching at the Kent Place School for Girls. One of his pupils, Isabel Brylawski, played at Willow Grove and Asbury Park this summer as soloist with Arthur Pryor's Band. Before studying with Auer, Nicola Thomas, who recently accepted a position in Detroit, was a pupil of Mr. Visanska, as was also Frank Gittelsohn, who has won much success in his native land.



MANA ZUCCA

"Mana Zucca is undoubtedly one of the most talented composers of America." "Her works reveal thorough understanding of form and technique and a decided melodic gift."

RECENT COMPOSITIONS

Songs

- A-whisperingnet 60
- Love's adoration (Prière d'amour).....net 60
- Speak to me (Sprich zu mir)net 60
- Le petit papillonnet 60
- What is a kiss (Was ist ein Kuss).....net 60

Piano

- Capricciottonet 50
- Fugato-humoresque on the theme Dixie.net 75
- Moment orientalnet 60
- Moment tristenet 60
- Polish capricenet 50

Violin and Piano

- Novelettenet 75

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CLAUDIA MUZIO STRIKINGLY SUCCESSFUL IN DETROIT

Mildred Dilling, Harpist, Her Associate Artist, and
Gennaro Papi Accompanist, Also Universally Praised

The most authentic way in which to demonstrate the success which was won in Detroit by Claudia Muzio in her first concert appearance there, is to let the leading papers of the city, through their critics, tell of it. The Free Press proclaimed that "it was Miss Muzio's rare good fortune to be able to achieve a legitimate, solid and in some ways remarkable success. Several things contributed to this success. The principal ones were the young singer's opulent, heroic soprano voice, the beautiful, unspoiled purity of it and the excellent and sometimes brilliant artistry which the owner used in displaying it." The News was no less enthusiastic, saying that "her voice is fresh, wonderfully vibrant and of a natural warm quality; it had power and flexibility and her interpretative sense has been excellently developed." The Journal, too, echoed the same sentiments, expressed in the other papers, with the statement that "Hers is the power requisite for painting the broad emotional effects against an orchestral background. She swept the hearer to towering heights. Not only has her voice commanding power, but at every point in its compass it is of uniformly fine quality."

Mildred Dilling, the harpist, who shared in the program, was also the recipient of journalistic as well as public approval. "Miss Dilling is one of the most pleasing artists ever presented here" said the News. "It is taking nothing from the triumph of Muzio to say that the winsome little American girl aroused an equal enthusiasm," states the Journal; while the Free Press describes her as "a skilful harpist of delicate moods."

Nor was Gennaro Papi, conductor of the Metropolitan Opera Company, who accompanied Miss Muzio, overlooked by the papers. "The singer was provided with an exceptionally skilful and considerate accompanist in the person of Gennaro Papi," said the Free Press, while the News stated that "Gennaro Papi gave most satisfactory support at the piano."

Incidentally it may be mentioned that the success with the public was fully up to what might be expected from the unanimous laudatory tone of the papers. Recalls were the order of the evening. The Central Concert Company and its manager, W. H. C. Burnett, certainly have given proof of their artistic eye in the selection of the opening attractions for their new course.

Alma Gluck on Pacific Coast Tour

Alma Gluck has left New York City for her Pacific coast tour. En route she stopped at Butte, Mont.; for one concert and then went directly to Seattle, Wash., where her



VISITORS AT THE FORD FACTORY, DETROIT.

Left to right (standing): Gennaro Papi, conductor of the Metropolitan Opera Company; next but one, Mildred Dilling, harpist; Claudia Muzio, the Metropolitan soprano; W. H. C. Burnett, of the Central Concert Company, and Miss Miller, Henry Ford's private secretary. Signora Muzio, mother of Claudia Muzio, is seated. This photograph was taken after the recent joint recital of Miss Muzio and Miss Dilling at Detroit. Mr. Papi accompanied Miss Muzio.

regular season opened October 23. She was accompanied by Eleanor Scheib, pianist and Salvatore de Stefano, harpist. Mme. Gluck will return just before the Christmas holidays.

Caselotti Pupil Engaged as Church Soloist

Enid L. Wagner, soprano, an artist-pupil of G. H. Caselotti, has been engaged as soloist for the season 1917-18 at the Throop Avenue Presbyterian Church, Brooklyn.

Mrs. MacDowell in Nova Scotia

Mrs. Edward A. MacDowell, that good angel of the MacDowell Memorial Association movement at Peterboro, is just finishing a tour of Nova Scotia, where she has been giving a series of recitals with the object, as always with her, of donating the proceeds to the furtherance of the artistic colony established at Peterboro by her late husband and carried on since then through the efforts of herself and other enthusiastic and faithful supporters of the altruistic project.

A New Singer Comes to Town

By

WALTER DAVID

A new singer made her first appearance in New York, at Aeolian Hall, on Saturday night, October twentieth, in a recital of songs that was in many respects away from the beaten path and out of the ordinary run of such events. Onto a stage beautifully decorated with the colors of the Allies, the singer made her first appearance on the exact minute the recital was announced to begin, much to the chagrin of the late comers, but a joy to those who are punctual. The program was short, only an hour and a quarter, but in that brief space the audience (in which were many of the best musicians of New York) realized that a new singer HAD ARRIVED, so to speak, who was a genuine and satisfying success. After the recital, in the Green Room, scores of strangers crowded about her to extend their congratulations.

The musical critics were unusually united in their opinions. The "Herald" said, "She is an American, comes from New Orleans, and has all the traditional Southern charm. The soft loveliness and warmth of her voice suggest that genial clime, but the sturdiness of her intellect is typically American rather than sectional. She has poetic feeling, a sensitive imagination and keen intelligence. Her sincerity made all her interpretations extraordinarily convincing. In fact, her power to create a mood, to present a situation through the medium of her art, sweeps everything else before it." The critic of the "Evening Mail" says, "She has a contralto voice of beautiful quality." The "Tribune" said, "Besides her naturally rich voice, she showed taste, intelligence and excellent enunciation." The morning "Sun" said "She showed an excellent understanding of the requirements of the art of interpretation. In numbers demanding warmth and feeling she was especially successful." The "New York Times" said, "To a voice of natural sympathy she united a considerable command of varying moods and admirable enunciation of her texts." The "Evening World" said, "A contralto from the South made her first appearance at a recital in Aeolian Hall on Saturday night and won immediate favor." The "Musical Courier" said, "Here is a singer who shows unusual grasp of the art of song. Her voice is big, melodious, particularly mellow in the low voice. Notably delightful is the fact that it is pliant, supple and responsive to big broad effects as well as delicate suggestion. Add to this splendid scale and pleasing high voice, and a rare intelligence in direction and it will be readily understood why the good sized audience present applauded each and every number persistently." The "Musical America" said, "To judge by the enthusiastic transports to which she stirred the large gathering that heard her New York debut, she can depend upon a heated welcome whenever she elects henceforth to sing in this city. Her voice is a beautiful one—a contralto of large compass, remarkable texture and good expressive capacities. The upper tones, by their light ethereal quality, are capable of effects not always within the power of the average contralto organ. When the voice is utilized in a way that realizes its maximum capacities the results, from a musical and an interpretative standpoint, must be accounted signally pleasing. She sings with brains and also with temperament and musical understanding. And her enunciation could scarcely be bettered."

One of the great phonograph companies has already made overtures for her exclusive services. And the name of this singer, who on her first appearance in New York established herself as of the musically elect, is **Elizabeth Wood** under the management of my firm for a term of years.

FOSTER & DAVID

500 FIFTH AVENUE, NEW YORK

SIDONIE ESPERO, PROFESSIONAL PUPIL OF OSCAR SAENGER, SAVED "KITTY DARLIN"

Singing at a Moment's Notice in Alice Nielsen's Place, She Scored a Big Hit

Sidonie Esperto, who has the minor part of Lady Bab Flyte, in "Kitty Darlin'" in which she made her first appearance on the comic opera stage, was called at a moment's notice in Syracuse to replace one of the world's best known singers, Alice Nielsen. The fame achieved on the occasion was the excuse for the following interview, secured exclusively for the MUSICAL COURIER by one of its representatives at the residence of Miss Esperto. Ushered into her large apartment, the interviewer was surprised not to find Miss Esperto at home, but was informed that she was still at rehearsal and would soon return. A few minutes afterward, the new prima donna made her appearance on the scene.

"Excuse me, I am a little late, but you know we artists do not belong to ourselves, we owe ourselves to the public and our managers, and as we are refixing our play for its opening here at the Casino Theatre next week, November 5, we have to work like slaves."

"It's all right, I am sure, but I came here at the request of my editor to get a big story from you, and as I consider myself a very poor reporter, I will ask you only one question. Tell me all about it. How did you come to sing the part of Kitty in 'Kitty Darlin'' in Syracuse, and make such a hit?"

"It happened this way. Alice Nielsen is our prima donna and she found herself completely hoarse a few minutes before the curtain rose on 'Kitty Darlin'.' The manager was crazy, every one was frantic. There was a packed house and hundreds of dollars to be refunded. That is where I came in. The manager dropped into my dressing



SIDONIE ESPERO AS KITTY IN "KITTY DARLIN'."

room and said, 'Now, Miss Sidonie Esperto, here is your big chance. Take off your costume of Lady Bab Flyte, and make up as Kitty.'

"Oh! Oh! I know the part," I exclaimed, "but I have not had any rehearsals on the second act, and as Lady Bab does not appear in that act, I must tell you that I have never seen it."

"Never mind, my dear child, go on, you are all right, you will do well."

"While I was changing my dress, Emma Steinway was told to get ready to appear as Lady Bab Flyte—which she did very well indeed—and the stage manager went before the curtain and announced the illness of Miss Niel-

sen to the great disappointment of the audience. Well, the curtain rose on 'Kitty Darlin', I had my score in my hand and only threw it aside when I was told it was my cue to go on. I never can tell you what took place in me at that time. I felt as though I was dreaming and floating in the air. I knew that the audience had not come to hear me, but to hear the great Alice Nielsen. I felt, however, that it was my chance to make good, to 'buck up,' as we say, and to give out the best that was in me.

"Though dazed, I managed to open my mouth, and I sang. I acted as if in a trance and bowed mechanically to the applause, which I scarcely heard. At the close of the second act, though I did not hear any clapping, I was pushed on the stage by my comrades time after time to answer the curtain calls. I had made a great success, so I was told by the members of the company and my manager, all of whom hugged me. The manager and stage manager, in evening dress, danced the cakewalk all over the stage.

"Now I will tell you something which will surprise you. I am not in every way responsible for my success. Every one in the company helped me, from William Axe, our talented conductor, to the last super; every one was behind me, man and woman. As far as acting was concerned, I was moved around like a doll by one member of the company or another. The chorus men, and girls, too, helped me greatly. I went through the part as though I had played it all my life. I acted well, they say, and I was very happy. As to the music, I was absolutely sure of myself, as I was sure that with the training I had received from Oscar Saenger I could go through successfully. You cannot say too much about Oscar Saenger, and personally, I give him full credit for the manner in which I sang the role.

"Now, you may want to know how old I am, and how long I have been on the stage, and where I was born. Well, I am twenty-three years old, even if you shake your head, and think that I am about eighteen! It is my first experience on the stage, though as you know I have appeared previously on the concert platform. I am American-born, and, though Spanish blood runs through my veins, I am an American through and through. You may also like to see my criticisms. Here they are. I shall keep them all my life, as they gave me one of the greatest thrills I ever experienced. It proved to me that with good training one can come victoriously through even the most difficult instant in one's career. I must also tell you that the part of Lady Flyte is quite different from Kitty, Lady Flyte being a haughty English woman, while Kitty is a witty Irish girl."

The interviewer then made a few remarks and took his leave from one of the coming stars of the comic opera stage. The interview was concluded, and reaching the office the reporter read the notices given to Sidonie Esperto, and found them good enough to deserve publication. Here are three of them:

Opportunity knocked at the door of Sidonie Esperto last night. It found Miss Esperto at home and in a receptive mood.

Just before it was time for the curtain to go up on the light opera, "Kitty Darlin'," at the Wieting, it was announced from the stage that owing to an indisposition Alice Nielsen, the star of the

production, would be unable to appear and that Miss Esperto, cast for the role of Lady Bab, would take her place. It was a difficult position in which to place an unknown singer, as Miss Nielsen has a following attracted quite as much by the charm of her personality as by the beauty of her voice. Even before the end of the first act, however, it was quite plain that the substitute prima donna would make a pronounced success. She proved herself not only adequate to her role vocally but to be possessed of a charm of manner and an acting technic which made her impersonation of the witty, spirited, coquettish Irish widow a delight to witness. Seven or eight curtain calls at the close of the second act attested to the favor which she found with the audience.—Syracuse (N. Y.) Herald, September 25, 1917.

"Kitty Darlin'," the most winsome miss from old Dublin town, brought Syracuse worshipping at her feet on her way to charm New York and drive the jass band and fox trot to the tall timber. "Kitty" herself was missing, as laryngitis held Alice Nielsen in



SIDONIE ESPERO AS LADY BAB FLYTE IN "KITTY DARLIN'."

its grip. Opportunity knocked at the dressing room door of Sidonie Esperto. In one night she blossomed from the thankless task of understudy into a full blown prima donna in her own right, earning her laurels with her charm, her bell like notes and her ability to make "Kitty" the siren she is supposed to be. Encouraging applause soon turned into fervid enthusiasm and the new Kitty had to curtsy her thanks many times when she reached the end of the second stage of her journey along the love road.—Syracuse (N. Y.) Journal, September 25, 1917.

Miss Nielsen's place was taken by Sidonie Esperto, originally cast for the important role of Lady Bab Flyte in this musical adaptation of the play, "Sweet Kitty Bellairs." It would be uncharitable if not untrue to say that Miss Esperto's interpretation of the role made the large audience forget Miss Nielsen's absence; but at least it softened the sharp edge of disappointment, if nothing else. Equipped with beauty, charm and vivacity, a delightful voice and a thorough knowledge of the art of acting, Miss Esperto proved a constant delight. When a sophisticated audience such as gathered at the Wieting to hear Miss Nielsen gave call after call to another in her place, one may be sure that the substitute is worthy all written praise.—Syracuse (N. Y.) Post-Standard, September 25, 1917.

Vivian Gosnell Sings for the Red Cross

Among many engagements which the English baritone, Vivian Gosnell, sings for the National Red Cross, was one at St. Peter's Auditorium, New Brighton, S. I., where he shouldered the principal part of the program arranged for the Red Cross benefit by the Richmond County Chapter of the Red Cross. Mr. Gosnell, who met with a great reception, sang Handel's "Hear Me, Ye Winds and Waves," and Edward German's "Song of the Sturdy North." In response to great applause, Mr. Gosnell sang a traditional old English song, "The Pretty Creature."

Mary Zentay's New York Recital, November 4

Mary Zentay, a young Hungarian violinist, who has appeared abroad with the Berlin Philharmonic and other orchestras, will give a recital at the Cort Theatre, New York, on Sunday evening, November 4. She will be heard in D'Ambrosio's B minor concerto, the Bach "Chaconne," the Wagner-Wilhelmj "Romance," Harmati's "Caprice," a

gavotte by Martini-Manen, Zsolt's "Valse Caprice" and Paganini's "I Palpiti." Erno Rapee will be at the piano.

Miss Zentay made her debut in New York several years ago at the age of eighteen. At that time critics commented upon her remarkable talent and pointed to her technical equipment and her power as the salient characteristics of her art. Miss Zentay began to study the violin when she was four and was a pupil of Hubay, the great Hungarian master.

Alice Nielsen at the Casino

On Tuesday evening, November 6, Alice Nielsen will open her engagement in New York in "Kitty Darlin'," a new comic opera at the Casino Theatre. She has been playing the piece on the road with pronounced success. This light opera is by librettists Guy Bolton and P. G. Wodehouse, and composer Rudolph Friml. Other well known singers in the cast are Glen Hall, tenor, and Sidonie Esperto (formerly Sidonie Spiro).



CHRISTINE LANGENHAN.

Mme. Langenhan to Feature Songs of Resident New York Composers

A feature of the program to be offered by Christine Langenhan, soprano, at her recital on Friday evening, November 9, in Aeolian Hall, New York, is a group of English songs in manuscript by resident New York composers. Three of these have been dedicated to the singer, "Behold, 'Tis Dawn!" Mana Zucca; "Fairy Lullaby," Marion Bauer, and "My Heart Is Singing," W. Spielter. The other numbers in this group are, "Ye That Have Faith," by Bryceson Treharne, the Welsh composer, and a song by Mme. Langenhan herself, entitled "The Shy Lover."

A group of Slavic songs by Dvorak is to be sung in the original Bohemian by Mme. Langenhan, herself a Bohemian by birth. The titles of two of these songs are "Kterak trojhranec muj" and "Kdyz mne stara matka." She will also be heard in three Tchaikowsky songs in the original Russian, "Song of the Gypsy," "Too Soon Forgotten," and "The String of Corals." The remainder of the program is devoted to German songs by Felix Weingartner, Rubinstein, Grieg, Strauss and Hugo Wolf.

Mme. Langenhan gave a successful recital in Aeolian Hall last year, and has since sung in Lockport, at the American Festival, in Syracuse, N. Y.; Pittsfield, Mass.; Boston; Detroit, Mich.; Schenectady, N. Y., and in the Middle West.

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" 18, " Manchester, N. H.

"Marie Morrisey was especially pleasing in her charming naturalness of manner, her voice being of a quality to attract and hold the attention of her listeners." —Manchester, N. H., Daily Mirror

September 19, 1917 Lebanon, N. H.
" 20, " Woodsville, N. H.
" 24, " Sanford, Maine

"When Miss Morrisey commenced her program it was easy to understand why she is a favorite wherever she has appeared. Her voice is luscious and sympathetic throughout its entire register."

"Marie Morrisey possesses a magnificent contralto voice and a charming personality. Her work was the finely finished product of a brilliant artist. The tremendous applause which greeted her after each selection was a worthy tribute to her splendid interpretation."

—Indorsements from Sanford

September 25, 1917 Milford, Maine
" 26, " Hudson, Mass.
" 27, " Salem, Mass.
" 28, " Newburyport, Mass.
October 2, " Attleboro, Mass.
" 3, " Providence, R. I.
" 8, " Fredericton, N. B., Canada
" 9, " St. John, N. B., Canada

"Marie Morrisey has a most beautifully trained voice with a wide range of tone. Her voice and her rendering of the songs yesterday gave a great deal of pleasure to those who heard her and filled them with a desire to hear more of those lovely full soft notes which she has so splendidly under control." —from St. John

October 10, 1917 Yarmouth, N. S., Canada

"In each number Miss Morrisey was delightful, her poise and singing being free from artificiality." —Yarmouth, N. S., Canada Times

October 11, 1917 Halifax, Canada

"The concert gave Halifax people a treat in hearing the beautiful voice of Marie Morrisey and her superb technical ability."

—Halifax, Canada, Herald

October 12, 1917 Summerside, Prince Edward Island, Canada
" 13, " Amherst, N. S., Canada
" 15, " Montreal, Canada

"Marie Morrisey has a beautiful contralto, well placed and trained, and sang with sufficient art to make her recital well worth hearing."

"Marie Morrisey possesses one of those rare voices which are always pure and colorful and with no metallic, hard quality."

—of Montreal appearance

October 22, 1917 Red Oak, Iowa
" 23, " Fremont, Neb.
" 24, " Grand Island, Neb.
" 25, " Fairfield, Neb.
" 26, " Davis City, Neb.

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Spectacular "Aida" Performance in Mexico

Reports just received by the MUSICAL COURIER tell of the huge success of the culminating feature of the season of the Sigaldi Opera Company at Mexico City. This was a performance of "Aida" given on a specially constructed stage in the great Plaza del Toro, the largest ring for bull fights in Mexico. Some 35,000 or more people crowded the great arena to watch a performance which employed the services of no less than 600 persons. There was an orchestra of 150 players and three bands on the stage. Giorgio Polacco, who conducted a similar outdoor performance of the work at Franklin Field, Philadelphia, two years ago, was the recipient of enthusiastic ovations as leader of the performance. Rosa Raisa repeated her great triumph in the title role, a triumph which already has been described in these columns; while Leone Zinovieff as Radames and Giacomo Rimini as Amonasro were fully rewarded for their splendid work.

Paderewski Preparing for Peace

It is reported that Ignatz Paderewski, the pianist, will assist Colonel House in gathering data for the use of the Peace Commissioners at the end of the war. The pianist at present is in Washington, and has cancelled his concert engagements in order to devote his time to collecting material concerning Polish politics, business, and nationalist ideals, to assist the peace conferees in agreeing on a basis for Poland's future status.

Mary Garden Will Sing Here

It is reported that Mary Garden is to appear in a number of performances with the Chicago Opera in that city (after November 12) and also is to be a member of the company during its New York season at the Lexington Theatre, beginning January 22. Her roles are to be Carmen, Monna Vanna, Melisande, and other characters in French operas.

McCormack's Inevitable Success in Chicago

Chicago, Ill., October 29, 1917.
(By Telegram)

John McCormack had enormous success here yesterday. The house was absolutely sold out and the audience exceeded all previous records for Chicago.

Sousa Writes Liberty Loan March

Lieut. John Philip Sousa's latest patriotic musical contribution is entitled "Liberty Loan March," and it has all the old time swing and melodic interest of the other famous Sousa marches.

Caruso Here Next Sunday

Enrico Caruso, en route to New York, arrived in Barbados, B. W. I., last week, and is expected here next Sunday.

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MARGARET ROMAINÉ.

(Gown by Tafel.)

**Chicago Opera Singer in a
Bordeaux Velvet Dinner Gown**

Margaret Romaine, the attractive young American soprano, who is to make her debut with the Chicago Opera Association this season, is shown in a Tafel frock in the accompanying photograph. Bordeaux velvet is particularly becoming to Miss Romaine's type, inasmuch as she is tall and slender, with perfect features and a mass of beautiful dark hair—"woman's crowning glory." The skirt is

gracefully draped at the sides, with a plain bodice, the back of which is simply trimmed with a single spray of silver leaves. The same warm colored silk net is used for the mere suggestion of the sleeves, and falls almost to the hem of the skirt, in itself a distinctive feature of the particular model.

Before returning to this country a short time ago, Miss Romaine gained a very favorable reputation at the Opera Comique in Paris, therefore, it is expected that her connection with the Chicago Association will be one of equal repute.

**The Hemus Voice Moves Seventy Feminine
Hearts to the Tune of \$3,500 for Uncle Sam**

When Percy Hemus heard the tumultuous applause after his singing at the recent Sunday night concert at the Hippodrome for the navy "Christmas Cheer Fund," little did he know that he was swelling the Second Liberty Loan Fund. The critic of the New York Evening Sun who signs himself The Playgoer states in that paper he has received a telegram announcing that seventy girls of Oakesmere (Mrs. Merrill's School) were so enthused when Percy Hemus sang "Boot, Saddle, to Horse and Away," that upon their return to Oakesmere they subscribed \$3,500 for the Second Liberty Loan Fund. The song was written by two of the girls at Oakesmere and the Hemus art and personality did the rest.

**Prominent Men Head List of Russian
Symphony Society Officers**

The Russian Symphony Society of New York, Modest Altschuler, conductor, announces for its fifteenth anniversary season five symphony concerts of new Russian music, to be given on Saturday evenings, November 17, January 19, February 16, March 2 and March 23, at Carnegie Hall, New York. The representative of New Russia in this country, Ambassador Boris A. Bakhmetieff, who is literally over-

taxed with his tremendous work, has accepted the honorary presidency of the Russian Symphony Society, and Alexander N. Sakhnovsky, the president of the All Russian Zemstvy Union, has promised his full support. Mr. Sakhnovsky's acceptance of active vice-presidency lends a great deal of encouragement to the success of the concerts. Prominent soloists, to be announced later, will appear at each of these concerts.

**Olive Kline and Reinald Werrenrath
Singing for "the Boys"**

Olive Kline and Reinald Werrenrath are kept busy singing for "our boys" and trying to make things as cheery as possible for them before orders come to go "over there."

On Thursday night, October 11, Miss Kline gave a recital aboard the battleship Seattle, following a dinner at which she was the guest of honor. Miss Kline is very much interested in the boys in blue on this particular ship on account of Dr. Cobb, who is the minister of the Collegiate Church, where she is the soprano soloist. Dr. Cobb's son, Everard Cobb, is aide to the admiral.

Miss Kline and Mr. Werrenrath gave a joint recital in Wrightstown, N. J., Monday night, October 15, at Camp Dix, where many thousand soldiers are encamped.

Mr. Werrenrath was the feature at a big Red Cross benefit in Kingston, N. Y., October 19, and Miss Kline gave a recital of "Folksongs of All Nations" for the Stamford Woman's Club, on October 17, in Stamford, Conn.

THE ENSEMBLE SENSE

A Protest Against One Phase of Musical Narrowness

The psychologist talks of social consciousness—a man's ability to put himself into the other man's place—without which power of imaginative vision all great human achievement is impossible. Its musical equivalent we should say is the sense of ensemble—the faculty for hearing one's self with another's ears, in relation to a larger whole, with a due sense of relative musical values.

The solo value of all musical instruments, including even the piano and organ, is small compared with their possibilities in combination. In spite of facts which are so self-evident, it is amazing to know the number of so called musicians who scorn ensemble work, for fear of coarsening their tone, or because they feel they may not spare the time from their individual practice. Such a feeling, it seems to us, is the essence of narrowness. Into their unenlightened ears we would shout the example of a young Canadian pianist who has learned to play violin well enough to join the Ottawa Symphony Orchestra for the express reason that her piano concertos sounded empty to her without complete acquaintance with what was occurring in the orchestra. Not only does such knowledge make the memorizing of a work more dependable, but it naturally creates a greater resourcefulness in one's imaginative qualities and in this way enriches one's interpretation. Appreciating all this, our young pianist continues to play with her orchestra. Last winter, at a concert, after taking part in a Beethoven Symphony as one of the violins and doing the xylophone solo in the Saint-Saëns "Danse Macabre," she played with them the Chopin E minor piano concerto brilliantly. If the sum of such young American musicians might be increased, we might look for a more vigorous national music.

For ensemble training and acquaintance with the best in orchestral literature, the Woman's Orchestral Club offers a unique opportunity, under the direction of Theodore Spiering, a former concert master of the New York Philharmonic and assistant conductor under Gustav Mahler, and today one of our most prominent solo violinists. The orchestra is unique also in being restricted to women players.

Benefit Performance for Sailors' and Soldiers' Christmas Cheer

An interesting performance for the benefit of the Sailors' and Soldiers' Christmas Cheer Fund will be held at Carnegie Hall, New York, on Saturday evening, November 3. Many prominent dramatic and musical artists have volunteered their talent. Florence Easton, of the Metropolitan Opera Company, will render operatic duets with Francis MacLennan, of the Chicago Opera Association. Miss Eastman also will sing Mrs. Tartman's stirring song, "Somewhere in France," and Mr. MacLennan, "The Young Warrior," by Burleigh. Maximilian Pilzer, the American master violinist, is on the program. Adolf Bolm will be seen in an "Assyrian Dance," and a joyous Christmas dance, with the members of his Russian Ballet. Scott Gibson, the Kiltie comedian, is to deliver, in his own inimitable way, original Scottish monologues and songs. Lieutenant Colonel Stewart, of the late Canadian Overseas Forces, will speak on the war.

Theodore Stier, who for five years conducted the Pavlova ballet and who was the conductor of the Classical Orchestra of London, directs the music of the occasion. The benefit performance is under the direction of Daniel Mayer.

Pupils of Jessie Fenner Hill Heard in Recital

Another interesting and enjoyable song recital was given by artist-pupils of Jessie Fenner Hill on Saturday afternoon, October 20, at the Wanamaker auditorium, New York.

A large and enthusiastic audience attended, attesting its approval of the excellent work done by the participants by bestowing liberal applause. The program opened with Massenet's "Je suis encore tout étourdie," excellently sung by Julia Herman. This young artist has broadened in her art since her last appearance at these concerts. Her other selections were: Warford's "A Dream," and J. R. Scott's "The Wind in the South."

Julia M. Silvers, whose rich voice also showed Mrs. Hill's artistic influence and development, delighted the audience with Gounod's "O ma lyre immortelle," "The Voice," Warford, and "Pickaninny Sleep Song," by Strickland.

The other singers who acquitted themselves satisfactorily were Frances Sebel Gottlieb and Gertrude H. Howrigan, the former singing Verdi's "Ah! fors è lui," and Alexander Russell's "Sunset," and "The Sacred Fire," the latter, "Se saran Rose," Arditi; "Fiddle and I," Goodeve; and "Mary of Argyle," Old Scotch.

Maurice La Farge accompanied with his usual skill, and contributed two piano solos, Chopin's "Fantasie Impromptu" in F sharp and the "Rigoletto" paraphrase by Liszt.

Emma Roberts to Sing With Apollo Club of Chicago

Emma Roberts has been engaged by the Apollo Club of Chicago for its performances of the Verdi "Requiem" and the Berlioz "Te Deum," to be given at Orchestra Hall on April 11 next. This will mark the initial appearance of the American contralto with this noted organization, but she is already well known in Chicago through past en-

agements in recital and as soloist with the Russian Symphony Orchestra.

Other bookings recently made for Miss Roberts by John W. Frothingham, Inc., include a joint recital with Frank la Forge for the Thursday Musical Club of Roanoke, Va., in January, and one with John Powell in Augusta, Ga., during the same month. In February, she will be heard with the New York Symphony Orchestra at both Aeolian and Carnegie Halls, with the Philharmonic Society of Scranton, Pa.; with the Cincinnati Symphony Orchestra in Cincinnati, and in Erie, Pa., in a joint recital with Willem Willeke in Eva McCoy's series.

SAN CARLO GRAND OPERA RECONQUERS CLEVELAND

Gallo Organization Plays Brilliantly Successful Week—Caroline Lowe's New York Season

The San Carlo Grand Opera Company opened a week's engagement under the local management of Adella Prentiss Hughes, at the Colonial Theatre, Monday evening, October 15. The ever popular company was greeted by an unusually large, brilliant and enthusiastic audience. For the initial performance, Verdi's "Aida" was chosen. Elizabeth Amsden, a delightful acquisition to the company, sang the title role, displaying a voice of much charm and power, together with very decided dramatic ability. Manuel Salazar, a general favorite here, sang Radames with telling effect. Stella de Mette did full justice to the part of Amneris.

The beautiful new stage settings and fine costuming

added much to the decided success of the production. Mr. Perroni conducted with a spirit which was especially evidenced in the splendid ensemble work.

Mr. Gallo is to be congratulated upon the constant improvement which his company reveals. It now is a truly remarkable organization and as Mr. Gallo is an American citizen this country may feel a particular pride in his achievements.

Cleveland Teacher for New York

Caroline Lowe, teacher of singing, left Cleveland for New York, Wednesday, October 17, after having spent a most successful summer in Cleveland, Akron and Canton. Miss Lowe has some remarkable pupils, among whom are Mary Morgan, contralto, and Edward Marsh, tenor, of Lorain, Ohio. Miss Morgan was trained as a baritone, and has developed into a contralto of a range of three octaves. Mr. Marsh has a range from C to F above high C, of legitimate tones. In addition to these two students, Hallie Sigler Foreman, of Cleveland, and Grace Unkefer, of Canton, accompanied Miss Lowe to New York. Mrs. Foreman studied with her there last winter and appeared in several recitals. The students mentioned will be followed in January by several others.

Miss Lowe plans to establish a home as well as a school for her students, in which, besides music, French and Italian will be taught. Both studio and public recitals will be given frequently.

In addition to her Ohio pupils, she already has appointments with several in New York.

Leaving a large class here, Miss Lowe will return to Cleveland in May for the summer. Her New York address will be given in the next issue of the MUSICAL COURIER.

B. F.

Roger de Bruyn

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BOSTON POST, TUESDAY, APRIL 24, 1917

Miss Langenhan's Recital
BY OLIN DOWNES

Christine Langenhan, soprano, sang for the first time in Boston yesterday afternoon in Jordan Hall. Coenraad von Bos accompanied. Miss Langenhan sang songs in four languages—German, French, English and Russian—by Schubert, Schumann, Franz, Liszt, Brahms, Tchaikowsky, Gretchaninow, Chaussen, Rummel, Woodman, Hugo Wolf, Weingartner, Spielter, Goldmark, and Berger. She immediately showed that she was a singer to be reckoned with as among the most interesting who have recently visited this country. For Miss Langenhan has a voice of quite unusual capacities. It has much sensuous beauty and color, and also brilliancy. The singer has, on occasion, excellent breath control, and when she phrased in a way that was unusual she had evident reasons for so doing—the reasons of an intelligent musician and a dramatic interpreter. Miss Langenhan's temperament fits her particularly, one would say, for the theatre—she has sung in opera in Europe—but it may be added that few singers of opera are heard to so much advantage in a concert hall.

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positions. But the appreciative musicians, and those who love music even though not skilled in its interpretation or profound in its knowledge, sat enthralled.

HIS PROGRAM.

They heard Heifetz play the Wieniawski D minor concerto, Schubert's "Ave Maria," the minuetto by Mozart, the Chopin-Wilhelmj D major nocturne and Auer's arrangement of Beethoven's "Marche Orientale" from "The Ruins of Athens" and the "Chorus of Dervishes." They also listened to Tchaikowsky's beautiful melodic and the Paganini-Auer capriccio—a work only for a virtuoso of virtuosi.

When all this was finished they waited insistently demanding more in a manner that meant only one thing. No tribute quite so genuine has been witnessed in this city within recent memory.

As for Jascha Heifetz's art—that is a supreme thing. He plays with a bearing so modest, so devoid of assurance that one instantly realizes how deep is this boy's sincerity in his desire to interpret all the composer created. Though technic is ordinarily the last thing to consider, it invites primary consideration because, in this instance, it is so perfect and so perfectly used as to stand forth like a gem stone.

Thus equipped, Heifetz is enabled to approach any interpretative task without thought for the mechanical means employed. He played yesterday with the maturity of a man of forty, a maturity difficult to regard as an element that can grow. His breadth, poise and perfect regard for the turn of a phrase constantly left his hearers spellbound.

NOTHING MECHANICAL IN HIS ART.

Nothing that he undertook was without a finish so complete, so carefully considered and worked out, that its betterment did not appear humanly impossible. In cantilena Heifetz played with no evenness that was almost mathematical in exactness; yet there was nothing mechanical, nothing wherein freedom did not appear to the utmost. His tone—big, luscious and impeccable in purity and intonation—was of oily smoothness. And whether the tempo was fast or slow, this beauty of quality ever remained.

But if both tone and technic were superlative, it was from an interpretative standpoint that Heifetz appeared supreme. His mood was one susceptible to constant change. Now grave, now light, shifting to meet each new demand of phrase, this element was of outstanding importance. And by right of this possession the Russian youth was enabled to appear at his greatest no matter what character of composition he undertook to play.

We cannot complete in a single review the estimate of Jascha Heifetz's greatness. Further opportunities are required, and in them more detailed consideration of his abilities will be set forth. For the moment it is sufficient to say that he is supreme; a master, though only seventeen, whose equal this generation will probably never meet again.

their activities from the concert room proper to the circus—to speak as politely as possible—not an uncommon phenomenon in art, and perhaps one for which human nature, being what it is, is not altogether blameworthy. Of course we are not counting the artists whom we have heard who left the field in the natural course of events. If we are to be permitted to go back a few years before our local activities began, there are to be mentioned Vieuxtemps and Wieniawski and Wilhelmj; but they were the giants of their day, and had reached their full growth when we first heard them. Of a later date was Sarasate, for whom we would like to preserve a place alone, though he was neither grand, gloomy nor peculiar. Since then there have been many of the younger tribe, Ysaye excepted, and though we have largely lost our interest in the enumeration we can still recall quite vividly the first appearance of Fritz Kreisler, now a planet, but in 1888 only a small satellite, supposed to circulate around Rosenthal. We have a sorrowful memory of Dangremont, the wonderful Brazilian boy, but earlier and later prodigies have come and gone meanwhile and left no regret; for, despite the fact that Dr. Burney said it of Mozart, who proved a monumental exception, we still believe that "early fruit is often more extraordinary than excellent."

There is much that is excellent in the talent of the young violinists who are developing today, but we have tried in vain to find that superiority in them which might make vain and unprofitable our memories of their predecessors. One of the favorites of the present generation has suggested that the oldsters of today are unable to appreciate the full value of what is offering them because the art of violin playing has made such progress that they cannot follow it. But is there anything which has been added to the violin literature within the last generation which is an advance technically, intellectually, aesthetically or emotionally over that which we used to admire forty years ago? On the contrary, when we are not returning to the music of seventy-five or more years ago we are adapting trifles which are older and which aim only to titillate the ears of the groundlings. And as to the performance of the old masterpieces, they seem to be growing more and more difficult to the players, despite the boasted progress in technical methods. Taking the pieces which still hold their places on the programs, can any one recall more finished and elegant performances than those which Sarasate vouchsafed them? And he's not so long dead that he need be forgotten. Or, to go back further, can a nobler tone or grander style be recalled than Wilhelmj disclosed in Beethoven's concerto or that of Paganini which he revived? Vieuxtemps is so nearly a tradition that when we think back on him we remember him chiefly as an elegant gentleman with aristocratic gray muttonchop whiskers, who took out his watch, attached to a fob, and dignifiedly held it on a party of late-comers while they walked down to their seats; but, besides this, there is still a lingering impression of a grace of style in his playing and an elegance in his tone which no one has

JASCHA

(The World, October 28, 1917.)

JASCHA HEIFETZ SCORES TRIUMPH.

RUSSIAN SEVENTEEN-YEAR-OLD VIOLINIST A GENIUS—HIS PLAYING SURPASSES ANY HEARD IN FIFTEEN YEARS.

LARGE AUDIENCE PAYS TRIBUTE TO SUPREME ART.

Modest Player's Tone, Interpretation and Technic Well Nigh Flawless.

By PIERRE V. R. KEY.

Genius is a big word for which there seldom is use. Comparatively few persons are qualified to have it applied to them. Yet one such—a seventeen-year-old Russian youth—stood upon the Carnegie Hall stage yesterday afternoon and before his musical task was half completed an audience numbering more than 2,000, that knew, pronounced him the greatest violinist heard here in years.

The youth is Jascha Heifetz. Until yesterday he had never appeared professionally in this country. Experts were aware of his rare gifts; some of them had heard the slender, serious faced boy in one or more of his European concerts. But the majority even of those in this city, whose judgment means success or failure to a new artist, sat through his American premiere listening for the first time to the extent of Jascha Heifetz's resources.

WELCOMED WITH APPLAUSE.

Some measure of the advance estimate in which this Russian youth is held was shown when he first appeared before his anxious throng. No sooner was he sighted than a wave of applause sounded through the big auditorium; a greeting so spontaneous, so sincere as to cause the seasoned concertgoers to exclaim involuntarily. Its significance was eloquent; the occasion, one instinctively felt, presaged accomplishment likely to go down in musical history.

Justification for this tribute very shortly appeared, for long before the completion of the Vitali "Chaconne" it was apparent that a master violinist superlatively endowed had come to disclose the measure of his worth. Occasionally we hear instantaneous, sincere applause meted out to an artist or artists after some truly great achievement. It sweeps forth as though from one person. And such was the case yesterday. The young and old alike joined in applause after the "Chaconne"—and with a sincerity not to be misunderstood.

AND THE TRIBUTE GREW.

Thereafter the tribute grew, for bit by bit these connoisseurs became aware that this boy was establishing new violin marks; that in every department of his art he was the superior of any fiddler this country has known in at least fifteen years.

When the program was concluded the people waited, and after applause in which "bravo" cries were many and loud, these hundreds stood, or sat, under the spell of violin mastery such as we of this generation are not likely to experience again.

There may have been a few to whom the unaffected style of Heifetz left something to be desired; a few who like to see a violinist sway with torso and now and again finish a phrase with a sweep of the bow arm that visualizes the difficulty of what has just been done.

Those who revel in external evidences of this sort may have experienced a disappointment in Jascha Heifetz. They also may have sighed for the sentimental exaggeration to which they have become so accustomed in slow movements of great violin com-

(Evening Mail, October 29, 1917.)

PERFECT VIOLIN PLAYING AT LAST.

By SIGMUND SPARTHE.

Superlatives do not flow easily from the pens of reviewers. Extravagant eulogy can scarcely be habitual with any one who, for even a few seasons, has observed the music of New York and has realized how much of it is good without being great, and how much of it pretends to greatness without being even good. Therefore when Jascha Heifetz is called the perfect violinist, the words are used advisedly, and by no means in the first flush of hysterical enthusiasm.

It has always seemed to the writer that it ought to be possible to play the violin with every note clear and in tune, with a correct rhythm in fast as well as slow passages, and with a pure, musical tone, neither scratchy nor shaky, neither lifeless nor mauling.

Until last Saturday afternoon he had never heard any one actually do it. Then a tall Russian boy with a mop of curly hair walked out on the stage of Carnegie Hall and made the ideal a reality.

Jascha Heifetz plays the violin as it should be played, as every serious violinist must dream of playing it. That his greatness should have been instantly recognized by a New York audience is a credit to local intelligence and musical taste.

COMPLETE MASTERY.

To say that Heifetz is a complete master of his instrument scarcely conveys the ease with which he accomplishes what has heretofore seemed superhuman. His astounding technic seems to him a matter of course. He never uses it for mere display, but always as a legitimate and necessary feature of his interpretations.

The terrific difficulties which his teacher, Leopold Auer, has introduced into his transcriptions of some of the "Ruins of Athens" music might easily be overlooked by the average listener, for Heifetz plays Beethoven, not Auer. He clears every physical obstacle without an effort, and reaches the soul of the composer with a calm disregard for the deliberate handicaps of the transcriber.

Heifetz, on Saturday, played Vitali, Mozart and Schubert as he played Beethoven. He even gave to Wieniawski and Paganini the stature of significant composers. Some may object to his Chopin and his Tchaikowsky as lacking in sensuous appeal, but certainly his musicianship, even in these numbers, cannot be criticized.

This new prodigy of the violin is by no means a jangler of the heartstrings, a whipper of the emotions. He depends upon sheer musical beauty for all his effects, and the result is a practically flawless art. Once more let it be said emphatically, Jascha Heifetz is the perfect violinist.

(New York Tribune, October 28, 1917.)

THE AMERICAN DEBUT OF A VIOLINIST WHO IS A MUSICIAN.

By H. E. KRENNEL.

We do not know the natural period of a violinist's popularity, though we have had experience enough to make a guess at the time to which he is entitled to it. Judging by the records of our best concert rooms, we should say about a decade. A large number have faded away since the present writer began his reviews for the Tribune. Some because they deserved to fade away, others, like Kubelik, because their peculiarities made such a large appeal to the multitude that they preferred to transfer

recalled since, except Sarasate. Whenever, however, we recall Wieniawski it is that of so ungainly a figure as a man that we are glad to resolve him into mere music—even though it be his own of which we have sometimes thought that we had had enough. In his case we were willing to put aside the critical disposition, with its cant of technic and tone and phrase and reading, and remember him only as music personified.

Unfortunately only as violin music; and we would have something more. Of course, the art is always held somewhere near the ground by its machinery, so to speak. It is because Chopin and Liszt knew so well the voice of the pianoforte that as a surprise of an unusual character, because there was nothing sensational about him or his playing. We are used to sensations, but there was none in his playing, because in it there seemed summed up all the fine qualities which we have admired in the older artists, some of whom we have mentioned. In their cases we took the great qualities for granted, because they were not only violinists, but musicians as well. There was so much beauty in the playing of Mr. Heifetz that we did not care to think about his impeccable intonation, his loveliness of interpretative phrase, his gracious attitude on the stage, as if a musician might be an unobtrusive gentleman who had concluded that extravagance of conduct was no more essential to music than long hair and violence of gesture; his intellectual as well as his emotional poise, even his exquisite loveliness of tone, though that is a quality which is usually bestowed by genius. In short, it was only in a secondary sense that the newcomer made us think of him as a violinist, for, if he ever had them, he had put off every affectation and mannerism that we ordinarily associate with the tribe to which he nominally belongs. He rose above his instrument and the music written for it, and therefore we are glad to associate him in memory with the best of his kind that we have listened to in twice twenty years. Perhaps the last remark ought to be qualified so far as the Vitali "Chaconne" (with organ accompaniment) and Wieniawski's concerto in D minor are concerned. These compositions are violin music, but legitimate violin music, and when played as Mr. Heifetz played them yesterday they proclaimed their native dignity and beauty; but we suppose there had to be some deference paid to the lowered taste for which the younger virtuosi of today are responsible, and so we also had a group of transcriptions, some of which had no other purpose than to empty the familiar box of fiddler's tricks, and, delightfully as they were played, we deplored their presence in Mr. Heifetz's scheme. He appeared a stranger before a strange audience; but his extraordinary ability won speedy recognition. He will not need to stand again the test which he stood yesterday. He is now in his own shoes, and we are not sure that any violinist now before the public can fill them as well as he does. Excellent accompaniments were supplied by Mr. Frank L. Sealy on the organ and Mr. Andre Benoit on the pianoforte.

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New York Critics Have Written in Years

(New York Times, October 28, 1917.)

A NEW VIOLINIST PLAYS.

JASCHA HEIFETZ, RUSSIAN, MAKES A SUCCESS IN CARNEGIE HALL.
By Richard Aldrich.

Another was added yesterday to the number of remarkable violinists who have come to this country out of Russia, in Jascha Heifetz, who made his first American appearance in Carnegie Hall. There was a large audience, in which there were many musicians full of enthusiasm which was eminently justified. Mr. Heifetz is a pupil of Leopold Auer, who has sent many excellent violinists out into the world. He is young; he is said to be only eighteen years old; but in his art he is mature, and there is no suggestion, in his appearance or his manner or his performance, of the juvenile or the phenomenal. There was never a more unassuming player who demonstrated great abilities, or one more intent upon his art and so oblivious of his listeners as he stands upon the platform.

Mr. Heifetz produces tone of remarkable beauty and purity; a tone of power, smoothness and roundness, of searching impressiveness, of subtle modulation in power and color. His bowing is of rare elasticity and vigor, excellent in many details; as is his left hand execution, which is accurate in all sorts of difficulties. In his technical equipment Mr. Heifetz is unusual.

As to the higher elements of his musicianship, it is perhaps too soon to judge from yesterday's recital. There was nothing in his program that exacted the highest qualities. He plays with great repose and dignity, with simplicity and directness, with purity of taste, shown in the Chaconne by Vitali so often heard here in recent years, perhaps often than its real value would warrant, and in some of the smaller pieces that followed. There was real breadth and warm sincerity here and in many another number of his program. There was the true feeling for the finish and effect of detail. There have been more scintillating performances of Wieniawski's D minor concerto; but Mr. Heifetz was not lacking in brilliancy, or in perfect command of all its difficulties; and his playing of Paganini's twenty-fourth capriccio, as retouched by Auer, was a performance in many ways masterly. In all his passage work, in his up-bow spiccato, his singularly pure harmonics, his double stoppings, there was much to admire; and it was all so easily accomplished, and with such perfect taste.

Mr. Heifetz seemed yesterday somewhat reserved in the expression and communication of emotion. When he plays a program of a little higher order he appears in some of the greater works with orchestra he will disclose whether he can proclaim profound passion, flaming eloquence, the deeper emotions that are manifested in the greatest music. For the present it is enough to recognize the disclosure of a surpassing talent, well-nigh complete mastery of all the problems of violin playing, a

Carnegie Hall will go on record as one of the most notable incidents in the recent musical history of New York.

This Russian youth is said to be only sixteen years old, though he might be eighteen or nineteen to judge from his appearance, and forty to judge from his extraordinary poise. Yet already his mastery of the violin is such that one can compare him only to the greatest virtuosi of the present and the past.

Comparisons are often valueless, but the writer for The American does not hesitate to assert that in all his experience he has never heard any violinist approach as close to the loftiest standards of absolute perfection as did Jascha Heifetz yesterday.

It was an occasion not soon to be forgotten, this sweeping triumph of a boy who, without pose or affectation, cast a spell of utter amazement over every professional listener.

To dilate upon the mechanical proficiency Jascha Heifetz has obtained on his instrument—to discuss in detail the extraordinary dexterity and precision of his slender fingers, the lightness, elasticity and supple firmness of his bowing—seems almost superfluous, when it can be described by one word: perfection. Verily his command of the technique of the violin is nothing short of transcendental.

The tone he draws from the strings—a tone exquisitely pure and precise to the pitch at all times—is not only mellow, vibrant, intense, but breathes a delicately refined expressiveness that can only come from the soul of a poet.

Such was the general impression made yesterday by Jascha Heifetz in a program that comprised Vitali's Chaconne; Wieniawski's Concerto in D minor; Schubert's "Ave Maria"; Mozart's Menuetto; the Chopin-Wilhelm Nocturne in D major; transcriptions by Auer of Beethoven's "Chorus of Dervishes" and "Marche Orientale" from "The Ruins of Athens"; A "Melodie" by Tchaikovsky; Auer's elaboration of Paganini's Capriccio, No. 24, the Pöpper-Auer "Spinning Wheel," and Faure's "Serenade."

(The Sun, October 28, 1917.)

BOY VIOLINIST IS ACCLAIMED HERE.

JASCHA HEIFETZ, NEW RUSSIAN PLAYER, GOES AT ONCE TO FIRST RANK.
A MASTER OF TECHNIC.

Elegance, Poise and Musical Sincerity Combined With Unerring Finger Work.

By W. J. Henderson.

Jascha Heifetz, a young Russian violinist of whom much has been said in advance, made his first appearance here yesterday afternoon in a recital at Carnegie Hall. His audience contained every prominent violinist in town and also some pianists, conductors, singers and amateurs, moreover, were among those pres-

ent, and after his first number, the Vitali chaconne, it gave him an ovation. The ovations recurred relentlessly and after every number, and at the end of the programme there was a mad rush to the stage of an avid, noisy crowd which, when throats tired, waved handkerchiefs and hats. This crowd made the youth, already drooping visibly with weariness, play again and again, and dispersed only when some one resorted to turning off the lights.

Nor should Frank L. Senley and André Benoist be forgotten, who, the one at the organ, the other at the piano, provided accompaniments worthy of the occasion.

They say Jascha Heifetz counts his years at eighteen. His life is before him. May the accidents and vicissitudes from which no life is immune spare his art the slightest blemish!

More over, anything he touches turns to gold. Ysaye can make a Viennese concerto sound as if Beethoven wrote it. Heifetz did the same for the Wieniawski D minor. One might point out that he played Vitali's chaconne grandly, nobly; one might dwell on the grace, the hauteur, the aristocratic sentiment that sounded in Chopin's D major nocturne (arranged by Wilhelm), and so ramble on about the Faubourg and twilight and countesses and Georges Sand; one might seek the unique word for the tenderness of Schubert's "Ave Maria," the chiselled delicacy of a minuet by Mozart, the yearning Slavic melancholy of Tchaikovsky's "Melodie," the jewelled splendor of two transcriptions by Professor Auer from Beethoven's "Ruins of Athens" music and the same authority's arrangement of Paganini's twenty-fourth capriccio, but to what avail?

What the grave-faced youth puts into it all another cannot say; to know you must hear his violin. At least Zarathustra has fiddled!

Essential to the record of so extraordinary an occasion is the behavior of the audience. It greeted Heifetz cordially on his entrance, and after his first number, the Vitali chaconne, it gave him an ovation. The ovations recurred relentlessly and after every number, and at the end of the programme there was a mad rush to the stage of an avid, noisy crowd which, when throats tired, waved handkerchiefs and hats. This crowd made the youth, already drooping visibly with weariness, play again and again, and dispersed only when some one resorted to turning off the lights.

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HEIFETZ

sensitive, dignified, and unassuming musician of such youth that much may still be expected in his development.

The audience applauded warmly and persistently; but Mr. Heifetz only gave one encore, Tartini's variations on a theme by Corelli, till he had finished his program. André Benoist played the accompaniments beautifully.

(New York Herald, October 28, 1917.)

ANOTHER GREAT VIOLINIST COMES OUT OF RUSSIA.

JASCHA HEIFETZ YOUNGER THAN MENDELSSOHN AND ZIMBALIST AND AS INDIVIDUAL AS EITHER.

By Paul Morris.

Another great violinist has come out of Russia. Jascha Heifetz, younger than Mischa Elman or Efrem Zimbalist, and just as individual as either one, made his American debut at a recital in Carnegie Hall yesterday afternoon. An audience that crowded the hall heard his program and applauded him unreservedly.

At the first few bars of Vitali's "Chaconne," with which the program began, the audience seemed to sense a rising star. There is nothing that moves a habitual concertgoer as does the discovery of new talent. The first hearing of a new genius brings joy not to be equalled by the performance of a familiar idol.

Mr. Heifetz, tall and of slight build, plays without affectation. His playing is as straightforward as his manner on the stage. His first notes disclosed a penetrating tone, full of vitality. His technique is clean; his intonation is almost faultless. There is a refinement, a delicate finish to everything he does. He can stand on his own merits.

A vital performance of Vitali's "Chaconne" was followed by a marvelous one of Wieniawski's concerto in D minor. It lacked brilliancy in the final movement, but it had a refined grace, a perfection of little details that charmed.

Of unusual beauty was his playing of the Beethoven-Auer march from "The Ruins of Athens," but the audience applauded most "The Chorus of Dervishes" by the same composer. Tchaikovsky's "Melodie" was exquisitely interpreted.

Big sweeping things are not as yet in Mr. Heifetz's line. He is an interpreter of refined emotions, a technician of high attainments. His harmonies for the most part were superb, his double stoppings was admirable and his tone full of vitality and beauty. He is a player that should interest American audiences everywhere.

Many leading musicians were in the audience. Mischa Elman sat in a box with Leopold Godowsky. Others present were Fritz Kreisler, Ossip Gabrilowitsch, Artur Bodanzky, David Mannes, Alexander Sallavsky, Carl Friedberg, Mme. Mabel Garrison, Reinald Werrenrath and Miss Sophie Braslan.

(New York American, October 28, 1917.)

BOY VIOLINIST WINS TRIUMPH

JASCHA HEIFETZ CASTS SPELL OF AMAZEMENT OVER CRITICS AT CARNEGIE HALL.

By Max Smith.

The American debut of Jascha Heifetz yesterday afternoon in

ent. It was plain that some sort of a coming event had cast its shadow before. The boy—for he is no more than that—met the expectations of the professional musicians. Not out of his teens, he is already a violinist of the first rank.

It was the custom many years ago to enumerate all the constituent parts of violin technique when describing the playing of such an artist as Heifetz, but the musical public as well as the commentators has been educated to a higher outlook. Furthermore, it would be the grossest injustice to this young artist to represent him as a "phenomenon" or a "wizard." He is a troubadour, not a jongleur, of the violin.

He has technique which must make him the admiration and the despair of all the other violinists. His finger work is almost unerring, whether in rapid flights or in intricate passages of double stoppings. But better than this is the exquisite finish, elasticity and resource of his bowing, which gives him a supreme command of all the tonal nuances essential to style and interpretation.

SOUND MUSICAL TEMPERAMENT.

But his merits do not end here. Young Mr. Heifetz has been endowed with a sound musical temperament, one which appreciates with the deepest sensitiveness the real beauty of the music to be played and which moves him to publish it with finish, with repose, with taste and with a genuine feeling always guided by intelligence. In short, he is a musician whose respect for his art and his instrument forbids anything tending toward sensationalism. Even in the compositions calling for the most brilliant displays of pure dexterity, he played yesterday with elegance and poise and with musical sincerity. His beautiful tone he carried into every bit of passage work and he made eloquent such easily sentimentalized fiddler's bits as the transcription of Schubert's "Ave Maria."

His first number was the Vitali chaconne, for which Frank Sealy played the organ accompaniment. In this composition Mr. Heifetz disclosed in an adequate manner his purity of style and his knowledge of the classic school. The Wieniawski concerto, which followed, was indebted more to the art of the player than he was to its dubious content. He played it supremely well. It is not necessary to go further. Mr. Heifetz will be heard again with some of the orchestras as well as in recital, and he will bear study.

(The Globe, October 29, 1917.)

ENTER A GENIUS: JASCHA HEIFETZ—THE OTHERS.

By Pitts Sanborn.

The singers we so often get only after ten or twenty years of good career lie behind them, but the fiddlers do come here young. Kreisler came very young, Marteau at sixteen, and these last years there are Elman, Zimbalist, Parlow—and now Jascha Heifetz. Only with Heifetz you do not think of youth, because his performance is perfectly mature, or of age, because it has the inexhaustible vitality of everlasting life.

Before he drew his bow Saturday you beheld a slim young man with bushy, brownish hair, and a long, grave face. Once he began to play, your attention was busy with other matters. In the intervals of his playing you realized that in no other public performer have you seen such simplicity and modesty of bearing. And yet the frantic jubiliations of the audience would have turned many an older head. Of this violinist at his New York debut it may be said truly:

He nothing common did or mean,
Upon that memorable scene.

The coming of Jascha Heifetz from Russia had been heralded in clarion tones. His captors and forerunners bade us prepare for the best; the professionally contrary accordingly prepared for the worst. But the heralds did pique curiosity. The audience that witnessed the debut at Carnegie Hall Saturday afternoon



MUSICAL BUREAU
New York City

Hortense Dorvalle's Singing Delights Audience of 3,000

On Friday afternoon, October 26, Hortense Dorvalle, the young American dramatic soprano, appeared in place of Florence Mulford Hunt, of the Metropolitan Opera Company, who was unable to sing, at the meeting of the New York City Federation of Women's Clubs, at the Hotel Astor, New York. Singing before an audience of 3,000 women she disclosed a voice of lovely richness and timbre in the aria "Suicidio" from "Gioconda." Her fine interpretation showed that she was well schooled in the art of operatic singing, experience which she gained both as a member of the leading opera company of Brussels and of several companies in this country. Mlle. Dorvalle's singing aroused the vast audience to such an extent that the applause lasted for several minutes. As an encore she gave a delightful rendition of Oley Speaks' "Morning." After her program the chairman complimented the singer by telling the audience not to forget "that beautiful singer."



HORTENSE DORVALLE AS AMERICA.

At the last meeting of the National Opera Club, Mlle. Dorvalle was one of the soloists and met with equal success. She is not only the possessor of a voice of great volume and range, but is happily blessed with personality and an attractive stage appearance.

Martinelli Opens Denver Season

Like many of his co-stars of the Metropolitan Opera Company, Giovanni Martinelli is at present indulging in a little pre-opera concert tour. Everywhere he is meeting with that same splendid success which has been his on the operatic stage, and adding constantly to the already long list of his admirers. On October 11, he appeared at Denver, Colo. "Gifted with an ingratiating lyric voice, well fitted for love plaints and serenades, of which his program was full, Giovanni Martinelli, the first artist of the Robert Slack series, opened this year's music season before an admiring audience, at the Auditorium last night," declared the Denver Post and "The pleasing Italian won hundreds of friends last night and he deserved them all." In speaking of his work in the familiar aria from "Pagliacci," the

Post stated that "the artist negotiated the closing lines with surprising dramatic skill and unexceptionable voice control. His 'bis' offerings were 'The Food of Thule' (P. A. Yon), 'Serenata Gelata' (Buzzi-Peccia), 'Nina' (Tanara), 'Ouvre ton coeur' (Bizet), and 'La Donna e Mobile,' the ever popular aria from 'Rigoletto,' with which Martinelli brought a successful concert to a brilliant close."

Mr. Martinelli was assisted by Victor Polant, an eighteen year old violin prodigy from Colorado, whose work held forth excellent promise for the future.

Mme. Alda Sues for \$133,875

Alleging that a firm of New York brokers, Van Antwerp, Bishop & Fish, had caused her to be deprived of sums rightfully hers, Frances Alda is suing that firm to recover \$133,875, which she claims represents money invested in the stock market and profits due her. The brokers, who in newspaper interviews deny the charges, have not yet filed a legal answer to Madame Alda's allegations but intend to do so.

M. Elfert Florio Busy

M. Elfert Florio, the singer and teacher, whose New York City studios are the scene of considerable activity this season, won much favor in the principal theatres of Europe. Before coming to New York, Signor Florio taught in Berlin. The German press has had much to say in his praise:

M. Elfert Florio, for many years well known as a tenor in the La Scala of Milan, now has settled in Berlin and is devoting himself to the teaching of singing and voice culture. He is well and favorably known in Milan as a pupil of the great Italian singer and teacher, Felix Pozzo, whose method he teaches. . . .—The Berlin German Times.

The coming of Mr. Florio is regarded as an important event in musical circles as his method of teaching is very successful. . . .

TO OUR SUBSCRIBERS

Uncle Sam's Military activities are responsible for the delay in mail delivery. Subscribers who receive the Musical Courier later than the usual time should bear this in mind :: ::

Great success already is predicted for him, and the knowledge of his former achievements has secured him a welcome as artist and teacher in Berlin.—Berlin Continental Herald.

In the interest of all artists, we welcome the coming of the famous Italian tenor, M. Elfert Florio, teacher of singing. The method used by this artist lays stress upon the natural culture of the voice. Among others Cosima Wagner and Professor Kniese of Bayreuth have expressed their recognition of his method.—Berliner Morgenpost.

Mr. Florio is a pupil of the famous Milan singer and teacher, Felix Pozzo, whose well tested and favorably known principles of teachings have won success for him both as a singer and as a teacher.—Berliner Tageblatt.

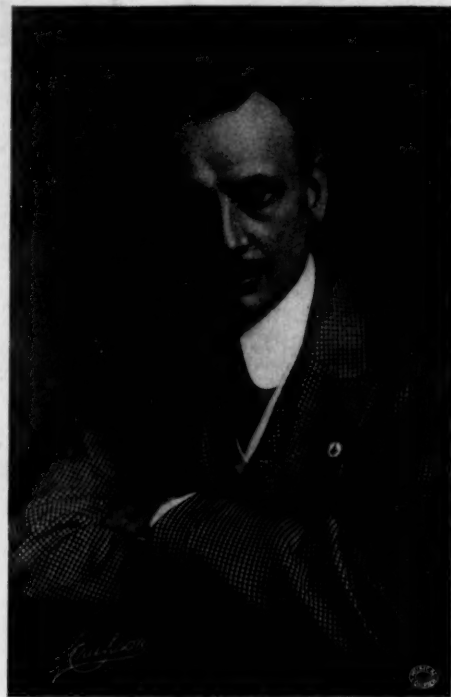
A large number of pupils are at present studying with Maestro Florio, in preparation for grand opera, light opera, and for concert work. Several of them will be heard this season. These pupils include Constance Willard, contralto; Leonore Chanoud, soprano; Alvine Bjornstade, tenor; Madge Caldwell, soprano; Audrey Dennison, soprano, who is to appear in "Robin Hood;" Nicolas Zan, baritone of the Royal Opera House, Prague, who returned to America because of the war and is resuming his studies with Maestro Florio, and Maxine Douglas, soprano.

Providence Authorities Require Hempel to Sing Our Anthem

According to wired reports received from Providence, R. I. the local Police Commission there refuses to grant a concert license to Frieda Hempel for her concert next Sunday unless she agrees to put "The Star Spangled Banner" on her program. It is said that Miss Hempel has consented to sing the anthem.

Williams Opens Pittsburgh Studio

Morris Gabriel Williams, the well known vocal teacher and conductor, formerly of New York, has opened a studio in Pittsburgh, where he teaches on Wednesdays and Thursdays. Mr. Williams is no stranger to Smoky City music



MORRIS GABRIEL WILLIAMS,

lovers, and the numbers which already have joined his class are the best indication possible of the regard in which he is held there.

Memory Feats of Antoinette Ward's Pupils

Antoinette Ward has originated and perfected a unique method of concentration and memory training which enables students to memorize music accurately, quickly, and gives the performer perfect control in public playing. This was demonstrated before a large audience at the Wanamaker Auditorium, New York City, October 19, when five of her young artist-pupils collaborated in an extremely



HELEN AND CONSTANCE HULSMANN,
Antoinette Ward pupils.

enjoyable recital. These pianists were Constance Hulsmann, Helen Hulsmann, Gordon Phillips, Ruth Coe and Modena Scoville. They played works by MacDowell, Pachulski, Stavenhagen, Stojowski, Bach and Chopin with

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She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

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1005 Times Building, New York

infallible memory and most unusual poise and freedom from nervousness. At a private hearing the present writer heard these young people perform most astonishing feats at the piano. Any of these pianists would play either hand alone or both together, any measure or portion of a measure on any page named. "Last page, third measure from the end, last half of the measure, left hand alone." Promptly this was played, without reference to the printed score. Every pupil in fact seemed to have a photographic mental picture of every page and every measure of every piece he played. So it is not merely the playing of an entire page or an entire composition from memory, but the ability to begin anywhere and play any portion of any piece at will, with either or both hands.

Miss Ward also features speed in memorizing, quoting the learning en route on a subway train of a two-page piece by MacDowell in twenty minutes. Musicians will appreciate what it means when the statement is made that Modena Scoville was able to begin any measure, on any page and line, of the Bach prelude and fugue in B flat from the "Well Tempered Clavichord." Nor is the musical side neglected; all these pianists play with vivid tonal coloring, and variety of expression. More of the Antoinette Ward method of memorizing is sure to be seen and heard.

AMERICAN GUILD OF ORGANISTS AWARDS CERTIFICATES

About eighty members of the American Guild of Organists, including many ladies, attended the dinner and presentation at the Hotel Marie Antoinette, October 16. The less said about the dinner the better, for it consisted of soup, fish, ice cream and coffee. So it was not only a meatless, but a "dinnerless" dinner.

Following it, Warden Demarest made some appropriate remarks. He is an apt story teller and told of the person who first saw an organist play a Bach fugue when he remarked to his companion: "Whew! see his legs go." This reminded the writer of the young woman who asked him at a City College recital: "Does the wind for the organ come through that long pipe?" alluding to the four-inch cable containing the electric wires. Mr. Demarest also told of the incident of the young couple who were seated in early May on a bench in the near vicinity of a church where the organist was practising. The crickets were chirping in the fields, whereupon the young lady said: "Just listen to the noise." "Yes," said her companion, "and they say he makes it with his legs."

Samuel A. Baldwin, examiner, told of the numerous interesting and humorous incidents connected with the last examination. He spoke of the ignorance of many of the candidates of such composers as Beethoven, Haydn, Mozart; mentioned the importance of being able to transpose, to play trios, harmonize melodies and to improvise. Chairman Warren R. Hedden said that fifty-eight out of seventy-eight candidates passed the associateship examination, and that ten out of the twenty-eight passed the fel-

Moses Boguslawski to Be Heard in New York in November

Moses Boguslawski, the talented Russian pianist, will be heard in his first New York recital of this season on Tuesday afternoon, November 13, at Aeolian Hall, under the direction of Daniel Mayer. It is a curious coincidence that Mr. Boguslawski started his career as a violinist, and attained a considerable degree of proficiency on that instrument, but it is at the piano that he won his great triumph. De Pachmann has been especially lavish in his praise of this young and gifted artist. Boguslawski's second concert in New York will be on the evening of November 24, and his programs will include the works of Rubinstein, Brockway, Schubert, Gabrilowitsch and Liszt.

Besides his New York recitals, he will give two others in the East, playing at Boston, November 17, and at Buffalo, November 15.



Boguslawski, Major and Minor. Mr. Boguslawski and his son, Myron.
(Left) Moses Boguslawski getting posted on the MUSICAL COURIER.

lowship examination. Among these, three were blind men, and resolutions of congratulation were sent to them. One of the candidates mentioned Mendelssohn's oratorio "Elijah," and another one said there were two schools of music, "Polyphony" and "Mollyphony." Another said a whole rest looked like a silk hat upside down, and that Cherubini was an eminent organist. Someone wrote that Mozart's middle name was Adam-me-us, and also, referring to the development of symphonic form, that "Haydn knocked it into shape." Another one said "Haydn done wonders with it."

Seventeen of those who passed the examination were present, seven coming from a great distance. Certificates were presented to the following by the Warden with appropriate remarks: A. R. Ramsden, Pauline Voorhees, A. R. Boyce, E. S. Barnes, H. Sable, Leo Heidelberg (here the entire assemblage stood in token of respect to the blind candidate, Mr. Heidelberg), David Weidner, C. Kinsey, a Harvard graduate, who received the highest mark, ninety-one per cent.; M. Ethel Smith, F. W. Bering, M.

Dobbin, A. B. Maynard, M. D. Brown, Ruth E. Bailey, Virginia B. Carroll, George L. Cash and W. J. Hankins. The Clemson gold medal and \$50 for the best anthem were awarded to Mr. Kinsey. An allusion was made to the Guild of Organists' annual convention, City College, December 26-28. Mr. Trench, of the H. W. Gray Company, and Edward Shippen Barnes, chairman of the dinner committee, also made appropriate remarks. Of organists present who have attained reputation were: Miss Sackett, Helen J. Schaeffer, Mary A. Liscom, Kate E. Fox, Messrs. Dickinson, Elmer, Federlin, Schlieder, Walter Gale, Duncklee, Noble, Schmidt, Coombs, Springmeyer, Brewer, Goldsworthy and Riesberg.

Forsyth, Our Toronto Representative

W. O. Forsyth, the notable Canadian pianist, pedagogue and composer, has been appointed Toronto representative of the MUSICAL COURIER and will have full charge there of the interests of this paper.

ESTER FERRABINI

Prima Donna Soprano Some Recent Press Notices:-

Little Elsa Jacchia as Trouble, Cho-Cho-San's child, was sweet and natural.—Seattle Star, October 9, 1917.

And even the child last night was so moved by Butterfly's woe song in the final scene that she sobbed in reality in her arms.—Post-Intelligencer, Seattle, October 9, 1917.

Ferrabini, naturally, had her own individual triumph and she rose to the height of her unusual powers in the scene with Marcel. A fragrant memory is her "Farewell" with Rodolfo, which Ferrabini did exquisitely last night, this affording one of the best samples of interpretative insight of the whole evening.—Post-Intelligencer, October 13, 1917.

Ferrabini, with her usual grace and acting, again charmed her audience and proved that her voice possesses unusual freshness and vibrancy of quality. Otherwise it could not stand the constant strain of her repeated appearances. The uniqueness of her costume in the first and second acts added a charm to her artistic temperament.—Seattle Star, October 11, 1917.

If she had not already done so with her singing of Butterfly and Carmen, Ester Ferrabini would easily have proved herself the bright luminary of La Scala Grand Opera Company with her notably fine performance in Massenet's "Thais" at the Metropolitan last night. As it was, she gave further evidence of a versatile and mature art.

Vocally and dramatically, Ferrabini was at her best. Her aria at the beginning of the second act was one of the gems of the performance, and in the third act duet with Valle the singers won an ovation.—Seattle Daily Times, October 11, 1917.

Ferrabini, as was to be expected, made a tremendously effective Carmen—fickle, tempestuous, but never vulgar. It is easy to imagine that Ferrabini's Carmen rather welcomed the dagger. Her whole scheme of life called for sudden deaths, which were, after all, as much a commonplace, and to be anticipated, as clams in chowder. It is a common type even in this day, and the whole attitude is one of somewhat complacent achievement, a satisfying heroic which ends all things as they should be.

The third act in particular brought out a refined dramatic poise in both the principals, which was gripping. The charming and effective gypsy song which Ferrabini sang so well and with such



AS CARMEN.

Ferrabini made an alluring and tuneful picture of Carmen.—Seattle Daily Times, October 10, 1917.

The cast included a gifted dramatic soprano, Ester Ferrabini. She was brought to Seattle eleven years ago by the great Leoncavallo himself, and was singing in the Grand at the time that house had its first fire, and the symphony orchestra thereupon completing its engagement at the Seattle Theatre.—The Seattle Daily Times, October 9, 1917.

The principal soprano role, Madame Butterfly, was taken by Ester Ferrabini, who has a fine voice, good stage presence and superb histrionic power. She was at her best in the second scene, and was warmly applauded more than once; recall after recall greeting her, even in the middle of the action. That she would not respond is merely a tribute to her artistic sense.

It may be said at once that the two main characters, Athanael (Mario Valle) and Thais (Ester Ferrabini), carry the burden of the opera. All else, however well done, stands in minor relation. Ester Ferrabini again proved herself to be a great actress as well as singer. Her interpretation of her role is worthy of the highest praise. Her climaxes were artistic, not forced, and they never called upon her without finding the power and the conception present to superbly make them climaxes and not a bathos. Her presence on the stage was never Ester Ferrabini, it was always Thais.—Post-Intelligencer, Seattle, October 11, 1917.

dramatic emphasis, followed by the omen of the cards, the voice of the torador, the anger of Jose, and the dramatic climax, all followed each other with musical sequence unbroken and balanced to a nicety.

Ferrabini reached the supreme moment of her splendid possibilities and rose superbly to the occasion with the duet, "Se tu m'ami" in the last act, the consciousness of her impending tragedy reflected in every note and every turn of her figure even; and so to that duet and finale where, with the last sublime touch of her frivolous inconsistency, she flings to Jose his ring and he fulfills the prophecy of the cards in his anger, and stabs

her to the heart. Then the last pitiful notes of the orchestra so delicately contrasting to the triumphant song betokening the triumph of the torador, echoing militant, simulating chords of the opening overture of the opera.

Ferrabini is a wonderful actress, of that there is no possible doubt; with eyes that Carmen herself would have envied; her voice is very sweet and she possesses power which is as unexpected as it is satisfying. If the La Scala management had brought nothing else, Ferrabini alone is a treasure.—The Post-Intelligencer, Seattle, October 10, 1917.

CONCERTS IN GREATER NEW YORK

MONDAY, OCTOBER 22

The Edith Rubel Trio

The Edith Rubel Trio gave its first New York recital of the season at Aeolian Hall on Monday evening, October 22, presenting a program which included, the Introduction, Theme and Variations, "Ich bin der Schneider Kakadu," Beethoven; Sonata for cello and piano, Corelli; Trio in G minor, Smetana; Agnete and the Merman (Danish Folk-song, Herman Sandby, (first time for trio in New York); Romance, "The Faun," Mandoline, Debussy-Wright; "My Robin Is to the Greenwood Gone," Percy Grainger, (first time in New York); Norwegian Bridal March, Herman Sandby, (first time for trio).

In the short two seasons of its existence, the charming personalities and excellent musicianship of Miss Rubel and her associates have won a unique place in the musical world for this young chamber music organization. One notable feature has been the unconventionality and interest of its programs, and the present program was as unconventional and interesting as any which preceded it. First, and without doubt the best of the whole evening from the musical standpoint, was the Beethoven trio, exquisitely done. The other trio was the seldom heard Smetana in G minor, which was also given a vivifying performance. This work is not particularly interesting, except for the last movement, which has some charming echoes, both of Schumann and Wagner. The last group was made up of those delightfully delicate shorter pieces which have always been characteristic of Rubel Trio concerts and show them at their best. Every number in the last group brought joy to the ear, but the arrangement and the original composition by Herman Sandby were perhaps the gems. In a sonata by Corelli, both Miss Roemaet and Miss Swift acquitted themselves with taste and discretion. The concert was heard by an audience of excellent size, which evinced its thorough approval of the work of the artists.

TUESDAY, OCTOBER 23

Gertrude Auld Sings

A program made up almost entirely of French songs, with a sprinkling of effective ones by Russian composers, sung in French, and Irish, Chilean, Swedish, Moorish and Old English airs, sung in English, was offered by Gertrude Auld, at her recital at Aeolian Hall, on Tuesday afternoon, October 23. Of the first group, those most enjoyed were "A la Claire Fontaine" and "A Mon Berger." In all of the French, in fact, Mme. Auld showed depth of feeling and a style in interpretation, which brought out admirably the desired effects of that particular style of composition. Her diction was especially distinct throughout. "La Virgée à la Crèche" (Perilhou) of the second group was beautifully sung, and emphasized especially the lovely quality of her voice, which is pleasingly sweet and pure.

Of the three Russian numbers, "Chanson Hebraic" (Rimsky-Korsakoff)—a difficult number from many angles—was up to the required standard of interpretation. Mme. Auld impresses one with her individuality of style, as well as her perfect deportment on the concert platform.

The audience was profuse in its plaudits and many floral tributes of admiration were handed over the footlights.

Harry M. Gilbert was at the piano.

Christine Miller in "A Program of New Songs—Mostly American"

Christine Miller gave her first recital of this season at Aeolian Hall, on Tuesday evening, October 23, before a representative and appreciative audience. The first group consisted of five English songs, "in the olden style," written and dedicated to Miss Miller by Alfred G. Wathall. It must be said, however, that the songs were not especially attractive. When one can take uninteresting songs and make them appear singable through individuality of interpretation and the aid of a voice that is rich, velvety and a delight to the ear, then, indeed, is the skill of an artist proven. This Miss Miller did on Tuesday evening.

Her second group was made up of three Persian love songs, "My Love for Thee," "When Thou Art Far" and "O Moon of Earth," by Louis Victor Saar, in which she displayed poetic feeling and much natural coloring. Of interest were three Fourdrain songs, sung in French, before each of which Miss Miller gave a short explanatory talk. She did this charmingly, and incidentally impressed one with her remarkably pure English diction in speech. These

songs were "Marins d'Islande," "La-Bas" and "Carnaval"; the first depicting the life of the fishermen of Iceland was effectively sung and aroused much applause, while the last was very unique. Miss Miller was most happy in conveying its vivid character to her hearers. Two other numbers on the program, written and dedicated to the contralto, were Harry Burleigh's, "The Sailor's Wife," which promises to become as popular as his "Deep River" and "Out Among the Heather," by William Lester. The final group was made up of songs by Foote, Fisher, Homer and Oley Speaks. As encores, Miss Miller sang "La Mar-seillaise," "Deep River," "The Star Spangled Banner," "Battle Hymn of the Republic" and "The Year's at the Spring," by Mrs. Beach.

Katherine Pike played admirable accompaniments.

WEDNESDAY, OCTOBER 24

Werrenrath as a Singer and Salesman

Reinald Werrenrath is a true singer of songs, for he understands perfectly the art of welding words, music and vocal application into a harmonious and thoroughly effective whole. Some concert singers are able to make agreeable sounds, others have interpretative talent, and a few possess real musicianship. In Werrenrath these separate qualities all are part of his artistic gifts and added to them he enjoys also the advantage of attractive stage presence and winning personality. What more does a singer of songs need on the concert stage?

From the demeanor of the Werrenrath listeners at Aeolian Hall on the afternoon of October 24, it was evident that they agreed with the present writer, for the giver of the recital was overwhelmed with applause and beside being encouraged to donate several extra numbers, he also was forced to repeat at least three numbers of the programmed selections.

Werrenrath was in superb fettle, his voice being smooth, full and under perfect control in color and dynamics. He revealed his usual conscientious and sympathetic treatment of text, and it was evident that his deep understanding of the composer's measures extended also to intimate acquaintance with all the nuances in the accompaniments. If there as anything new to be observed in Werrenrath roster of artistic virtues, it was his exquisite command of pianissimo, his flexibility in phrasing, and his polish in French diction.

The program began with three ancient Italian classics, Sarri's "Sen corre l'agnelletta," Bononcini's "Deh piu a me non v'ascondete," and Legrenzi's "Che fiero costume," to which "Caro mio ben" was added as a supplementary offering. Werrenrath's fine legato, his masterful breath control, and his repose and breadth in delivery made the group a rare delight.

Paladilhe's "Pauvre Martyr," Duparc's "Le Manoir de Rosemonde," Taconet's "Chanson" (repeated after enthusiastic insistence), and Fourdrain's "Marins d'Islande," formed the French section, given with deep feeling, and with characteristically Gallic vocal style. Gustave Ferrari's "Le Miroir," a most poetical little piece of lyricism, was repeated, as was the same composer's "A Home." Also by Ferrari were "Le Mendiant," and "Arab Love Song."

Other numbers on the program embraced Bainbridge Crist's "Chinese Mother Goose Rhymes," Spier's "A Clear Midnight," Horsman's "Thus Wisdom Sings," Harty's "A Cradle Song," and Trehearne's "A Song of France." Harry Spier accompanied from memory and did his work discreetly and yet vitally.

Following the Ferrari songs, Reinald Werrenrath made a short but quietly compelling speech to his auditors to subscribe for Liberty Bonds, and the response was most generous. John McCormack, already the possessor of \$50,000 worth of the bonds, subscribed another \$10,000, and there was an anonymous purchaser for \$5,000 worth, several at \$1,000 each, and many at smaller figures. Several score of the listeners crowded the stage at one time, giving their checks, cash and vouchers to the United States Treasury officials who had charge of the buying.

THURSDAY, OCTOBER 25

NO MODERNISM FOR HADLEY

Philharmonic's Opening Concert Features That American Composer's Symphony—Strauss and Wagner Also on Program

"The Star Spangled Banner," conducted by Josef Stransky, opened the program of the initial 1917-18 Philharmonic Society concert (in its sixty-seventh season) at Carnegie Hall, Thursday evening, October 25. The house was full from parquet to gallery.

Hadley's symphony, "North, East, South, West," had been heard previously outside of New York but was a novelty to the local public. It is one of the best works that has come from an American composer, for it is built on accepted formal models, is frankly melodious, and does not aim to perplex or astound by intricate counterpoint and abstruse harmonization. Mr. Hadley's idea in writing his symphony is best expressed in Mr. Humiston's very interesting program note:

It is intended as a musical portrayal of the various sections of our country, but as these four great portions of our country interpenetrate and overlap, so each movement contains characteristics which may represent features common to the whole country. The East is represented by the slow movement—but there is a very lively dance in the middle which approaches "ragtime" in its rhythms. The third movement, as the composer himself says, contains themes which "suggest 'darker tunes' by their 'ragtime' syncopations."

There is a single bar of "Dixie" quoted (the third) which is made much of.

The finale is big, buoyant and joyous. At the time of writing this the composer was living in that section of the country, and he knew its spirit. There is an Indian theme—the West is the last stronghold of the red man—it is given to the English horn, accompanied by two bassoons and the Indian drum. This Indian theme must not, however, be taken as anything but epical. It must not be forgotten that this Western spirit came originally from the strip of States on the Atlantic coast, and is an expansion rather than a new product. And this spirit of the West, which is really the spirit of the whole country, is illustrated by this whole symphony.

The Hadley inventive vein and his orchestral technique combined successfully in carrying out the expressed intention. Here is music which one may enjoy purely as music, without knitting of brows, superstraining of ears, and preliminary study of explanatory diagrams and affiliated philosophies. Hadley has a practised hand at tonal coloring and thematic characterization and he reveals it constantly in this geographical symphony. There is every reason why the opus should become a frequently heard and popular concert number.

Dubois' "Intermède Symphonique de Notre Dame de la Mer" is a delicately pastelled piece of writing and made a correspondingly sympathetic impression. Mr. Stransky had placed the work on his program to commemorate the French composer's recent eightieth birthday.

Strauss' "Don Juan," received with marked favor by the listeners, and Wagner's "Meistersinger" prelude, also applauded to the echo, showed that the Philharmonic patrons are not confused as to the issues between music and militarism.

Debussy's two dances ("Sacree" and "Profane") for harp and orchestra, produced here for the first time in their original form, made a deeply poetical appeal as played by Alfred Kastner on the solo harp. He is an artist of fine taste and he understands his instrument in all its exquisite details. He scored a striking success with his hearers.

Stransky and his players were given every proof of affection and admiration by the audience. The playing of the organization shows that all its vigor, skill and tonal perfection have been retained and are presented as convincingly as ever by the conductor. The top notch of effectiveness seemed to be achieved in Strauss' "Don Juan," and justifiably the applause reached its climax of fervor after that number. It is good to have the Philharmonic with us again.

The whole hearted applause with which its playing was received made one wonder if those cavaliers who railed

THE TENOR

CARLOS MEJIA

has sung the role of Duke in Rigoletto eight times this season with great success, with Stracciari, de Seguro, Edith Mason, etc.

Marie RAPPOLD

MAURICE

THE AMERICAN PRIMA DONNA SOPRANO
OF THE METROPOLITAN OPERA COMPANY

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Mme. Rappold will devote the greater
part of her time to concert and recital work
the season of 1917-1918 :: ::

DAMBOIS

"A New Cellist and a Fine One."—Tribune.

"He Ranks with the Best."—Telegraph.

"Dambois is the Master of the Cello."—Globe.

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BALDWIN PIANO USED

against this organization last season will venture to start another one this season.

THE DAMROSCH PLEA FOR GERMAN MUSIC

Harold Bauer Delights Afresh in Two Works

Preceding the regular program of the opening concert of the New York Symphony Orchestra at Carnegie Hall, last Thursday afternoon, October 25, Walter Damrosch conducted "The Star Spangled Banner" and made the following remarks:

I have received a letter from one of our old and valued subscribers which invites comment from me as it concerns you as well as myself. This subscriber asks whether, in view of the war, we should not exclude German music from our programs for the duration of the war. Now we certainly are at war with Germany, and for a cause that we believe with all our hearts and souls to be righteous. It is our duty to strike as hard and as quickly as we know how until the victory we all hope for is achieved. On this point there can be no temporizing and no half way measures and our young men are going forth by the hundreds of thousands to prove to our enemies what American determination stands for. We, the older men and the women, can only wait at home with bated breath, but with full faith in the outcome, and help with money and sympathy as best we can.

War is so terrible, so all engrossing, that it is hard for any of us at present to put our minds on anything else, but at the same time the normal life of our country should be interrupted as little as possible. Business should go on, and above all, the civilization of our country must not halt, and the needs of religion and of art must be met to the full, in order that these terrible years of bloodshed may not stunt the development of our people. For that reason such aims as the Symphony Society of New York stands for should be supported, if anything, more whole heartedly, more whole soulfully, in war than in peace. The spiritual influence of music becomes even more necessary at a time like the present.

To me it would seem unutterably wrong and ethically false to carry our righteous indignation against the German Government to the point of excluding the great German masters to whom we, as a people, owe so much. How can we look on Bach or Beethoven or Brahms as Prussians, when they are great creative artists who have through their genius contributed to the development of the world and who no longer belong only to the country in which they happened to have been born, but are part and parcel of the emotional and artistic life of the entire civilized world. As well might the Austrian Catholics regret that the Pope was born in Italy, or I, as an American, renounce my Protestantism because Luther was a German. No one has greater admiration than I for the music that has, for instance, been given to us by the composers of our great and glorious ally, France, but I cannot conceive of now ignoring the great German masters who form the very cornerstone of all that music has achieved in our country. Rather would I lay down my baton than thus stifle my heart's deepest convictions as a musician and artist.

I hope with all my heart that you, my friends, will agree with me, and that the concerts that we shall give you during the winter will be as a refuge from the turmoil of war and a solace for its wounds.

Beethoven's fifth symphony was given an earnest and devoted reading, technically well carried out, and the audience received the work with undisguised enthusiasm

(which is as it should be). The orchestra sounded full and agreeable in all its departments. Rimsky-Korsakoff's "Scheherazade" received brilliant and colorful performance.

Harold Bauer was the soloist in Bach's D minor piano concerto and Richard Strauss' "Burleske." The artist played the Bach music delightfully, with superb musicianship and exquisite proportions in tone and touch. Under his sympathetic treatment the ancient concerto sounded wonderfully alive and fresh. In the Strauss piece Bauer gave full rein to his temperament, as well as to his technic and fantasy, and the result was a tremendously brilliant and fascinating rendering, very effectively participated in by the leader and his men. The "Burleske" is a whimsical piece of music done in Strauss' most impish vein and its clever characterizations, shifting tonalities, bright tints, and exceptionally (for him) euphonious measures, give much joy to the ear as well as to the mind. Bauer's audience tendered him an ovation.

Maurice Dambois' Cello Recital

Maurice Dambois, the gifted cellist, who last season made a very favorable impression at his recital in Aeolian Hall, brought out a large and fashionable audience at his first recital of this season, and deepened the impression produced at his debut. This recital occurred on Thursday afternoon, at Aeolian Hall.

The young and talented artist had built a program so well arranged as to emphasize his impeccable technic, beauty of tone, and superior musicianship. Grace and charm characterized his playing.

The opening number was a sonata in G major by Sammartini, in which the recitalist amazed his listeners by the ease with which he surmounted the intricacies of the number.

The concerto in D minor by Jules de Swert, including a cadenza by himself, was admirably rendered. The cellist's colorful, warm tone and brilliant execution of this interesting number delighted his hearers, who at its conclusion gave way to their enthusiasm by applauding to the echo the gifted Belgian, who was recalled to the stage innumerable times.

The artist again showed his versatility by giving a masterly interpretation of two short pieces of his own, arrangements on two ancient Walloon airs, little gems of cello literature. Besides the numbers above mentioned, Mr. Dambois was heard in "Ave Maria," by Bruch, Schumann's "Träumerei" and "Elegie," by Fauré, a composition, by the way, which the recitalist had first interpreted in Belgium several years ago. "Tarentella," by Popper, concluded the printed program. After this number the audience was so insistent that three encores had to be given to satisfy it. Mr. Dambois' success was well deserved.

FRIDAY, OCTOBER 26

Frederick Gunster, a Song Artist

On Friday evening, October 26, at Aeolian Hall, a new song recitalist introduced himself to New York in the person of Frederick Gunster, tenor. While it is not strictly truthful to call Mr. Gunster an artist who is new to New York (for he has sung here in previous years), the description nevertheless applies relatively, for the artist who faced a metropolitan audience last week is an interpreter and vocalist much finer, deeper, and more finished than the one who used to please his audiences merely because he had an unusually sympathetic voice and a most charming personality.

The voice and the personality have remained with Mr. Gunster, but his outlook upon art has become a strikingly serious one, without the sacrifice of those more gracious qualities that are so essential to a singer of all schools and varieties of songs. The Gunster organ now is polished to the highest degree, and is in complete control, mentally and physically, of its fortunate possessor. He knows how to color his tones finically and how to express all shades of modulation to fit all possible moods. He enters with deep sympathy into the spirit of his texts, and sets them forth with rare intelligence. Himself a pianist and composer, Mr. Gunster's musicianship is of such a degree that nothing of the purely musical nature of his presentments escapes his attention. Altogether, his renderings were among the most artistically satisfying that have been heard on the New York concert stage in many a day.

The purity of his diction in English, German, French and Italian songs makes one recall that Mr. Gunster has been coaching under the supervision of David Bispham, and it is to be doubted whether that great master ever turned out a more excellent example of his own art in enunciation, delivery and diction. It was a matter of remark on all sides at the Gunster recital.

Among the many artistic delights that were afforded by Mr. Gunster, it is difficult to pick any for especial emphasis, except to say that one noticed outstandingly the breadth and yet artistic restraint of his singing in a Gluck aria, "O del mio dolce ardor," and in Purcell's "Passing By," the deep devotional surrender in Schubert's "Am Meer," the poetry in Debussy's "Romance," the exquisite finish in Godard's "Embarquez-vous!"; the beauty of tone production and richness of color in Cadman's "Magnolia Blooms," and the intensive dramatic participation in Gertrude Ross' three songs of the desert. Other numbers on the program were Schubert's "Wohin," Mendelssohn's "The Garland," Franck's "La Procession," Reynaldo Hahn's "D'Une Prison," Earl Sharp's "Possession," Bartholomew's "A Song in the Night," Harvey B. Gaul's "She Walked Within the Garden," Seiler's "My Song," and Blair's "Resignation."

The audience was nothing less than delighted with the Gunster performances, and that singer was overwhelmed with applause from start to finish of his program.

One very welcome feature introduced by him, and which should be copied by other singers, is that he did not repeat any of the songs on his regular program, in spite of the most insistent demand on the part of the audience for some of them. In the first place, prolonged applause may indicate pleasure on the part of the audience, but does not

(Continued on page 26)



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MUZIO

SINGS FOR AUDIENCE
OF 3,900 IN DETROIT

Metropolitan Opera Prima Donna Attracts Largest
Audience Ever Gathered in Detroit Concert Hall
for Her First Appearance in That City.

What the newspapers said of this concert:

DETROIT FREE PRESS, OCTOBER 17, 1917:—

Success Crowns Miss Muzio's Bow. Young Singer Greeted by 3,900 Detroiters in Her American Debut: Opulent Soprano Voice Her Greatest Gift: It is not given to many singers to make an American concert debut before a welcoming audience of 3,900 people. This, however, was the kindly fate meted out in Arcadia auditorium last evening to Miss Claudia Muzio of the Metropolitan Opera House forces. It also was Miss Muzio's rare good fortune to be able to achieve a legitimate, solid and in some ways remarkable success. Several things contributed to this success. The principal ones were the young singer's opulent, heroic soprano voice, the beautiful, unspoiled purity of it, and the excellent and sometimes brilliant artistry which the owner used in displaying it. Also Miss Muzio's stature and appearance were as heroic as her voice, and her manner, after the first natural nervousness wore off, was entirely pleasing. In her operatic excerpts she was uniformly superb. She sang five such excerpts including the "Suicide" aria from "La Gioconda," the ballad from "Pagliacci," the waltz song from "Romeo and Juliet," the gavotte from "Manon," and "O Ciel Azzurri" from "Aida." In all of them she employed a fine, flexible style of vocalism and displayed nice skill in tone shading. Her transitions from register to register were smooth and flawless, her excursions into the mezzo voice were clean cut and gratifying; her conceptions in the "Aida" and "Gioconda" numbers were dramatic and incisive. For an artist whose operatic career practically began last season, she showed most unusual interpretative insight. "Ave Maria" well sung. Some of Miss Muzio's very good work was done outside the operatic selections. With Miss Dilling she did the familiar Bach-Gounod "Ave Maria" and did it as well as it has been sung in Detroit in many years. Possibly here as much as anywhere, the singer demonstrated her ability to reduce to caressing sweetness and to genuine delicacy a voice whose natural future seems to be Wagnerian.

DETROIT NEWS, OCTOBER 17, 1917:—

Claudia Muzio scores success in recital here: Young Prima Donna shines in Operatic arias: One of the youngest prima donnas of the Metropolitan Opera Company, Claudia Muzio, a very temperamental Italian artist, made her debut in recital in Arcadia auditorium Tuesday evening and scored an unusual success. A dramatic soprano of magnificent vocal power, she has accomplished much in one year's work in opera and now essays to greet the American public in the more intimate way from the concert platform. Muzio is an actress as well as a singer and gains her best results when all her artistry has full play. Her voice is fresh, wonderfully vibrant, and of a natural warm quality; it has power and flexibility and her interpretative sense has been excellently developed. Her commanding presence, for she is regal in stature and intensely Italian in style, makes her a delightful picture as well as an interesting artist. **Pleasant With Arias:** As was to be expected, she shone best in the big operatic arias, and pleased by including no less than five on the program, the waltz song from "Romeo and Juliet," the ballad from "Pagliacci," the "Suicide" aria from "Gioconda," "O Ciel Azzurri" from "Aida," and the gavotte from "Manon." The "Romeo and Juliet" excerpt created the most pronounced impression of her entire program. Of her other numbers, "Chere Nuit" by Bachelet was given a beautiful interpretation, and she conveyed the impression of real religious fervor in the Bach-Gounod "Ave Maria," sung to harp and organ accompaniment.

DETROIT JOURNAL, OCTOBER 17, 1917:—

CLAUDIA MUZIO GETS BIG RECEPTION AT AMERICAN CONCERT DEBUT HERE. Miss Claudia Muzio, for two years a prima donna at the Metropolitan, made her American concert debut in the Arcadia, Tuesday evening, and impressed a big audience as a splendid dramatic soprano. Muzio's forte is plainly dramatic singing and apparently she is quite conscious of it, for she devoted about half her program to arias from the French and Italian operas. Here is the power requisite for painting the broad emotional effects against an orchestral background, and in such numbers as the "Suicide" aria from "La Gioconda," and Aida's lament for her native land swept the hearer to towering heights. Not only has her voice commanding power, but at every point in its compass it is of uniformly fine quality. She took one flight into coloratura display in the waltz from Gounod's "Romeo and Juliet," and if she came off less brilliantly than Galli-Curci might have, she gave a buoyancy and warmth to the number that the more unnatural singer could not give.



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GRUPPE CALLED "MARVELOUS"

Paulo Gruppe, the eminent Holland-American cellist, who has been forced, like so many other prominent artists, by the war to make a long sojourn in this country, is not spending his time in idleness. He has accepted a number of pupils to whom he devotes his time between his numerous concert trips. Mr. Gruppe already has filled a number of engagements this season, and on November 23 he is booked to give another recital in Aeolian Hall. Later he will make a tour of the West. On December 21 he will appear at the Biltmore Morning Musicales on the program with Mary Garden. Last season he shared the program with Eugen Ysaye at this series of concerts. Regarding this year's engagement with Miss Garden, an amusing incident is told, which did not seem so amusing to Mr. Gruppe's manager, R. E. Johnston. Thinking Mr. Gruppe to be a thorough German, Miss Garden absolutely refused to appear on the same program with him, and when Mr. Johnston declared this was not the case, she accused him of being a Dane. Although the wonderful Andreas Guarnerius cello which Mr. Gruppe plays belonged years ago to the great Danish cellist Anton Hegner, who received it as a gift from Adelina Patti, that is about all the Danish blood Mr. Gruppe can trace among his ancestors.

The accompanying account of his concert at Rome, N. Y., is indicative of the manner in which this artist was received, his work meriting the expressions "marvelous" and "wonderful" which are applied.

ROME GIVEN RARE MUSICAL TREAT.
SONG AND CELLO RECITAL AT CARROLL THEATRE.
AUDIENCE WELL PLEASED.

Paulo Gruppe, Musician of National Fame, Appeared Under Auspices of Musical Art Society.

Under the auspices of the Musical Art Society, one of the finest concerts ever heard in Rome was given on Wednesday evening in the Carroll Theatre before a very appreciative audience.

The second number was given by Mr. Gruppe, and from the beginning he proved worthy of the reputation credited to him. His opening number was "Concerto" (Rocherino). This was opened with a brief introduction by Mr. Roberts on the piano and then the deep, sweet tones of the cello were wafted through the auditorium. Mr. Gruppe proved himself a master of this instrument,



PAULO GRUPPE,
The distinguished Holland-American cellist.

which by many is regarded as the acme of perfection. The bowing was wonderful, and in some parts of the selection the fingers of the artist seemed to fairly fly over the strings. The time in this selection changed intermittently from wild abandon to the low sweet tones similar to the soft lullaby. Somewhere in the large hall a clock ticked and its measured strokes could be distinctly heard wherever there was a brief rest in the selection. It started with soft, dreamy notes which changed suddenly and the artist brought out the full tones of his instrument. In this selection, the great ability of Mr. Roberts as an accompanist was clearly demonstrated, when, at times, the piano had a solo part. The second part of the number was "Danse Espagnole" (Popper). In this the wide range of the cello was demonstrated for the artist brought out tones ranging in quality from the high clear notes of the violin to the low and resonant tones of the bass viol. In response to loud applause Mr. Gruppe played "Orientale" (César Cui) and this proved to be one of the best selections on the program. The bowing was wonderful and at times the artist brought out staccato notes in a beautiful melody of tone.

In opening the sixth number of the program, Mr. Gruppe played "Chant Russe" (Lalo), a weird selection that stirred the hearts of the audience. This was followed with a selection entirely opposite to the first in theme. It was "Serenade" (Herbert), spirited and powerful in nature and containing many changes in time. In the last part of this number, Mr. Gruppe presented some of the best bowing of the evening. Only one word can describe it and that is marvelous. When that is said, the limit is reached. He responded to an encore, "The Swan" (Saint-Saëns). . . . Persons who heard this recital have something that they may cherish long and those who did not take advantage of the opportunity have something to regret.—Rome Daily Sentinel.

American Institute Calendar

Dates for Season 1917-18

Kate S. Chittenden, dean of the faculty of the American Institute of Applied Music, New York City, has issued the annual calendar of the institute for the season 1917-18. It is as follows: October 19, 9 a. m., psychology classes; meeting for ten consecutive weeks. October 19, 10 a. m., classes in elementary harmony for adults; meeting weekly. October 19, 11 a. m., normal playing classes, free to students taking the pianoforte teachers' course; fortnightly. October 24, 10 a. m., first year sonata classes, for the study of musical form. October 24, 11 a. m., first year vocal sight reading and ear training; weekly. October 24, 12 m., classes in the history of music and musicians; fortnightly. October 26, 11 a. m., second year sonata classes, for the study of musical form, illustrated by piano compositions and colored diagrams; free to all regular students; fortnightly. October 31, 12 m., two lecture recitals by Katherine Ruth Heyman, on the relation of the ultra modern to archaic music; modes, piano numbers from Debussy, Satie, Grovlez, Scriabin, and vocal numbers from Greek traditional music and troubadour songs. November 3, 11 a. m., classes in elementary harmony; intermediate students; weekly. November 14, 12 m., second lecture-recital by Katherine Ruth Heyman, rhythms, with numerous musical selections from modern composers. November 22, 2 p. m., normal classes for vocal students; fortnightly. November 28, 12 m., lecture by Emilie Frances Bauer, critic and author, on "How to Succeed in the Musical Profession." December 12, 12 m., lecture-recital with a program of clavichord music of the seventeenth and eighteenth centuries by Lotta van Buren, assisted by Louise Campo, soprano. January 9, 12 m., six lectures on the interpretation of music, Thomas Tapper: "Death and the Maiden," "Hedge Roses" (Schubert); January 23, 12 m., scherzo, E minor, "Wedding March" (Mendelssohn); February 6, 12 m., "Who Is Sylvia?" (Schubert), "Butterfly" (Grieg); February 20, 12 m., symphony, G minor, two movements (Mozart); March 6, 12 m., fifth symphony (Beethoven); March 20, 12 m., "Principles of Interpretation." Special invitations are sent for faculty recitals, students' public recitals, and receptions. Informal recitals by pupils are private.

Klibansky Pupils in Recital

Sergei Klibansky gave the first of his annual series of pupils' recitals at the auditorium of the West Side Y. M. C. A., New York City, October 11. He presented Charlotte Hamilton, the possessor of a beautiful contralto voice, who sang two arias from "The Messiah" in true oratorio style; Lotta Madden, soprano, who again revealed a fine voice, in two groups of English and French songs. Miss Madden has made remarkable progress not only in the way she uses her voice, but especially in her interpretations. She sang the French songs with fine diction and splendid style. Felice de Gregorio, baritone, could not appear on account of a rehearsal for "Chu Chin Chow," in which he will have a singing part. Gilbert Wilson is always a reliable singer, though he was not at his best on this occasion. Stassio Berini, tenor, has a beautiful voice of unusual quality. He sang an aria from "Romeo and Juliet," and he and Miss Madden had to respond to encores.



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" . . . Pilzer a Master. . . ."—Herman Devries, *Chicago Evening American*.

"Maximilian Pilzer is a violinist with a genuine gift for playing the lighter and more graceful forms of violin music. . . ."—Karlton Hackett, *Chicago Evening Post*.

" . . . Entirely clear, clean tone. . . ."—Edward C. Moore, *Chicago Journal*.

" . . . Nobody's tone is cleaner—not even Zimbalist's. . . ."—Donaghey, *Chicago Tribune*.

" . . . Mr. Pilzer is a brilliant performer, endowed with a very fleet and facile technic and with much musical taste. . . ."—Maurice Rosenfeld, *Chicago Daily News*.

" . . . His tone is broad and of admirable quality, and it lent considerable nobility to his interpretation. . . ."—Felie Borowksi, *Chicago Herald*.

PROPOSED MEASURE FOR NATIONAL CONSERVATORY

(Continued from page 5.)

character, and paying the entrance fee of \$50, which shall cover all fees necessary for the pupil's term of attendance.

Sec. 4. That both males and females shall be admitted to the Conservatory; that the Board of Regents shall fix the period in which examinations of the respective pupils shall take place in public, before such juries as the faculty may select, and shall adopt such standards of perfection as in their judgment they deem warranted, and shall bestow such distinction and honor, by way of special mention, medal or certificate, as in their opinion the pupil, by reason of proficiency is entitled to; that upon the final graduation from the Conservatory that diplomas be issued bearing upon them the seal of the United States, which diplomas are to be signed by the President of the United States, the director general, and the respective master or masters who instructed the said pupil.

Sec. 5.—That the Board of Regents of the Conservatory shall impress upon the students of said institution the policy and the high duty of producing musical compositions that shall be distinctly American; that the Congressional Library, situated in the District of Columbia, shall be accessible to the students and professors of said conservatory for the purposes of study.

Sec. 6.—That it shall be the duty of the Board of Regents to require full reports from the faculty and of officers and agents appointed by them annually, and transmit the same to the President of the United States, with such recommendations and suggestions as they deem proper.

Sec. 7. That all the subboards of regents shall be empowered to make such rules, regulations and laws for the conduct of their respective conservatories, not in violation of the general rules promulgated by the general board of regents of the District of Columbia, but shall at all times act with and subject to the policy of the governing board of regents.

Sec. 8. That the respective Boards of Regents shall hold an annual joint meeting in the District of Columbia, and as often within their respective districts as it may be deemed necessary; and for each meeting attended by the regents they shall receive per diem pay not exceeding the sum of \$10 per diem, with mileage from and to the place in which the regent may reside.

Sec. 9. That the Board of Regents shall have the power to designate and name the respective class and art studios as in their judgment they deem best.

Sec. 10. That this institution alone shall have the right to use the title, "National Conservatory of Music and Art."

H. R. 6445—2.

STOKOWSKI PRESENTS ALL-RUSSIAN PROGRAM

(Continued from page 5.)

tation of each number enumerated on the excellent program with enthusiastic approval. The occasion was a concert given to commemorate the four hundredth anniversary of the Reformation, and the success of the venture was as decided as it was warranted. Mendelssohn's "Reformation" symphony and Bach's suite in B minor formed the opening numbers of the evening. Rendered by the Philadelphia Orchestra under the authoritative baton of Leopold Stokowski, the symphony, though by no means ranking among the composer's best efforts, was given with all the idealistic care, vitality and art with which the master conductor invariably clothes his every interpretation. Then, too, having been written in memory of the momentous religious event designated by its title, the place of the symphony on the program was both fitting and appropriate. The Bach suite was given with beautiful tonal effect, while the balance and symmetry of the work as played all contributed to create an atmosphere of understanding and appreciation that earned much well deserved applause.

"The City of God," by George B. Alexander Matthews, of Philadelphia, was next presented. The composer conducted the score of his own creating, and achieved unqualified success. The orchestra and orchestration formed an adequate background for the assisting artists, and likewise for the well trained and well balanced chorus of over 400 voices, selected from among the best singing societies and choirs of the city.

The soloists were Mildred Faas, soprano, who sang exceptionally well; Nicholas Douty gave the "all of his art" in a satisfactory rendering of the tenor parts, and Horatio Connell rendered the basso solos in a rich, colorful voice, guided by commendable understanding.

"The City of God" is a sacred cantata, and was written especially for the occasion by Mr. Matthews. It is a noble achievement both in concept and realization. Its structure is largely built around the Luther hymn, "Ein Feste Burg," and possesses much vigor as well as charm of outline. Masterly musicianship is indicated throughout the score, and praiseworthy appreciation of vocal as well as instrumental contrasts and blendings was apparent.

The audience joined the chorus in two of the hymns occurring in the cantata, and gave vent to its patriotism by lustily singing "The Star Spangled Banner" at the opening of the concert.

Zimbalist in Concert at Academy

Under the able direction of Arthur Judson, Efrem Zimbalist appeared before a well filled house at the Academy of Music, Saturday afternoon, October 27, and offered

an interesting program to the delight of all those assembled. The appreciation and enthusiasm displayed must have been no less gratifying to the artist than it was to the management that arranged the recital. Samuel Chotzinoff accompanied. Among the numbers listed on the program were César Franck's sonata; chaconne, from Bach (unaccompanied); the Lalo symphony, "Espagnole," and four compositions by Tor Aulin. G. M. W.

JACCHIA LEADS ITALIAN OPERA WEEK IN BROOKLYN

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"Bohème," Monday, October 22

On Monday evening, October 22, a week of Italian grand opera for the benefit of war sufferers and Italian benevolent institutions was introduced at the Brooklyn Academy of Music with an excellent performance of Puccini's "Bohème." Bianca Saroya as Mimi did some very good work, especially in the last act, displaying a voice of lovely quality and decided histrionic talent. As the coquette Miss Riegelman made an excellent foil for Mimi, and her

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The Gazette
Montreal, Can.
April 6, 1917



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vivacious conception of the part was thoroughly enjoyable. Her singing, too, was of a high order and merited the generous applause which was bestowed upon her. Giuseppe Vogliotti made an excellent Rodolfo, his work in the final act being especially notable. Of his three artist friends special praise is due the splendid singing of Giovanni Martino as Colline. Mr. Martino is an actor of exceptional ability and his vocal gifts are equal to his histrionic talents. He made the most of his opportunities, and so delighted was his audience with his singing of the famous coat song in the last act that he was compelled to bow many times before the performance could be continued. The other two members of the quartet were Marino Aineto as Marcello and David Silva as Schaunard, both of whom deserve hearty commendation for their excellent work. Paolo Ananian was the Benoit and the Alcindoro and Armando Finzi the Pargnol. When it is recorded that Agide Jacchia was the conductor the statement presupposes an excellent performance. Jacchia handled his forces, orchestral and choral, with the art of a master, his reading of the score bringing out all the many beauties of the Puccini music.

Scenically and as regards costuming the performance was up to the standard set by conductor, principals, chorus and orchestra.

"Lucia," Tuesday, October 23

Donizetti's tuneful opera "Lucia" was the offering Tuesday evening, October 23. The cast:—

Lucia	Stella Norelli
Alisa	Alice Hasseler
Edgardo	Salvatore Giordano
Enrico	Auguste Bouilliez
Raimondo	Giuseppe Sorgi
Arturo	Ernesto Giacconi
Normanno	Armando Finzi

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The performance was well balanced and smooth throughout. Stella Norelli in the title role made a deep impression vocally and dramatically and was vociferously applauded. Salvatore Giordano as Edgardo and Auguste Bouilliez as Enrico were equal to all requirements of their respective roles. A well drilled chorus and orchestra added much to the artistic production of the opera. Carlo Nicosia conducted.

"Rigoletto," Wednesday, October 24

"Rigoletto" was presented Wednesday evening, October 24. Grace Hoffman sang the part of Gilda. Her voice rang out clear and pure and her singing of the "Caro Nome" aria brought rounds of applause.

Special mention should be made of Auguste Bouilliez, who was the Rigoletto, displaying an agreeable baritone voice and a good conception of the part.

The balance of the cast was Maddalena, Berenice Marchand; Giovanna, Alice Hasseler; Duca di Montova, Giuseppe Vogliotti; Sparafucile, Giovanni Martino, and Monterone, Paolo Ananian. Alberto Bimboni conducted.

"Cavalleria" and "Pagliacci," Thursday Evening, October 25

Interest was centered around the debut of a young girl—Beatrice Melaragno—as Santuzza in "Cavalleria Rusticana." Miss Melaragno did remarkably fine work considering she had had no previous stage experience. She went through her role with ease and entered into it with excellent feeling. Her voice is of a sweet quality and after she overcomes the tremolo her work will have improved considerably. She was warmly applauded and received many floral tributes.

Berenice Marchand made an attractive Lola and did creditable work vocally. Salvatore Giordano's voice is of a rich quality of wide range, and he sings with intelligence and skill. His acting is one of the notable features of his work.

Bianca Saroya as Nedda, Giuseppe Corallo as Canio, Marino Aineto as Tonio, were the principal singers in "Pagliacci." Mr. Aineto's singing of the famous prologue was beautifully done, and he was obliged to repeat it before the applause ceased. Miss Saroya has a lovely voice, which she used with discretion. Her acting and attractive appearance added to the general effect. Carlo Nicosia conducted.

"Barber of Seville," October 26

Friday night saw a splendid performance of Rossini's delightful "Barber of Seville," which by every right should rank with the best renderings of this work. The Figaro was the veteran Giuseppe Campanari, whose splendid singing was the best possible proof of what can be accomplished through the art of bel canto singing. He held his ground with all of the younger element on the stage by his sheer art of singing, and his splendid vocal gifts are ably supported by his wonderful histrionic talent. One of the features of the performance was the repetition of the bass aria by Giovanni Martino, who was the Basilio. Martino possesses a voice of remarkable strength and beauty. In the "Come un colpo di cannone," his voice rang out clear and beautiful.

Stella Narelli made an excellent impression as Rosina, her work, vocally as well as histrionically, being much appreciated and thoroughly meriting the generous applause which was accorded her. Paolo Quintina was the Bartolo, and a very good guardian he made, his facial expression being especially fine. Giuseppe Vogliotti was the Almaviva. His voice is a tenor of pleasing quality, and his singing in the ensemble was excellent. Bianca Barducci was a most satisfactory Berta, entering thoroughly into the spirit of the work, and Ernesto Giacconi completed the excellent cast as Fiorello. Alberto Bimboni conducted.

"Bohème," October 27

"Bohème" was repeated with the same cast as on Monday evening.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
 Devoted to the interests of the Piano Trade.

The Musical Courier offers an apology to all its readers for the delay in the appearance of this number, a delay due to the general strike of press feeders in New York.

Canada had its first view of the Wolf-Ferrari opera, "The Jewels of the Madonna," when it was presented in French at His Majesty's Theatre, Montreal, on October 6.

The MUSICAL COURIER learns that the first German opera to be performed at the Metropolitan this season will be "Tristan und Isolde," which is scheduled for November 14, the third evening of the season, with Olive Fremstad as Isolde and Bodanzky conducting.

When the big Liberty Loan parade passed down Fifth avenue, New York, last Thursday, October 25, the place of honor at the head was given to the Bethlehem Steel Company Band. This was as it should be, for not only is the organization musically worthy this distinction, but through the kindness of Charles M. Schwab, the members made the trip from the Pennsylvania city for this event only.

Kingston, N. Y., has awakened to the civic importance of a symphony orchestra, and now is endeavoring to put its local organization on a sound and permanent basis. The movement has every chance for success as the business men of the community are interested and have decided, as the Kingston Daily Freeman says, that a symphony orchestra is a very real asset to their city and a broad educational factor.

All the friends and the enemies of singing songs in English should have been at the Aeolian Hall recital last Friday evening, of Frederick Gunster, a tenor of quite unusual attainments. His diction in English was of such exquisite beauty and the effect was so extremely gratifying to all the auditors, that many new converts must have been made to the cause of delivering all public song performances here in the vernacular of our land. Mr. Gunster's success merely proves that English is fully as easy a language in which to sing as French, or Italian, or German, if singers put the same care into the diction

of our language that they usually accord to compositions in foreign tongues. The war should help all our native singers to pay more respect to the great old language of Shakespeare, Milton and all the long line of writers in English who showed that it is capable of infinite nuancing and color application.

New York's orchestral season opened last Thursday afternoon with a concert by the New York Symphony Orchestra, followed by one in the evening of the same day by the Philharmonic Society. Both these events attracted large audiences, who showed by their interest and enthusiasm that music and war seem to have nothing in common, and that symphonic delights are not to be excluded during the trying period through which the United States now is passing.

Those song recitalists who are omitting German music from their programs are making themselves eminently ridiculous. The symphony orchestras, pianists, violinists, cellists, choruses, opera companies, and chamber music societies use German music. Why the exception on the part of most of the concert singers? Is German vocal music more wicked than other kinds of German compositions? Let common sense prevail in these matters.

Milwaukee had a visit recently from the Chicago Opera Company, and among other things the papers praised highly was the Mephistopheles in "Faust" of Gustave Huberdeau. The local papers exhausted themselves in superlative appreciations of that artist's remarkable rendering. It will doubtless surprise the Milwaukee critics to hear that the artist who did Mephistopheles was not Huberdeau but Leon Rothier. Huberdeau was not even in this country at the time.

Jascha Heifetz, the phenomenal young Russian violinist, like Caesar of old, came, saw and conquered. In the first ten minutes of his New York debut, he proved that all the extraordinary stories which had preceded him here, telling of his prowess as an artist, had not been exaggerated. He is an artist of artists. Nothing like him has come out of the East in a very long time. He captured New York with a dozen strokes of the bow and his conquest of the rest of the country will be equally swift and sure.

Reports from the Middle West, where the Chicago Opera is on tour, indicate that under the managing directorship of Cleofonte Campanini that organization is maintaining its high standard of former years and repeating all its former successes. The present company is a strong one in singing material, with Muratore and Galli-Curci as the outstanding drawing cards, and its orchestra is in itself a potent attraction with the baton in the hands of Campanini, an expert and magnetic conductor of opera.

So there is to be no opera at La Scala, the most famous of Italian houses, this winter. The Modrone family, those noble patrons who have made up the deficit every year for decades past, presumably feeling themselves pinched by war, have asked the municipality to release them from their contract covering the season of 1917-1918. The astonishing thing is that the house of Ricordi, autocratic rulers of the Italian operatic field, does not appear inclined to come to the rescue of the institution which has made untold money for it in the past, and thus to return to Italian music in a patriotic manner a trifling portion of those sums which Italian music has made for it.

The Modern Music Society of New York begins its sixth season of activities on November 8th, with a musicale in its Carnegie Hall studio, when the Letz Quartet, with the assistance of Erno Rapee, who is conductor of the society, as pianist, will present a program of modern Hungarian chamber music. It is to be followed by weekly musicales, each of which will be devoted to the exposition of some particular phase of the most modern music. The artists who will appear are all of excellent standing. This society is doing some very special work in the musical life of the metropolis, and is a genuine factor in the dissemination of the knowledge of what is new in music. It deserves, and undoubtedly will have, the success which has heretofore attended it.

PAYING THE TAX

This is a time of tribulation for all of us, and as no nation is spared its portion of worry these days, it behooves us to accept our trials with patience and patriotism.

Our Government deemed it necessary to levy certain taxes on amusements, and concerts and opera performances come under that definition as well as theatres and moving picture establishments.

The tax goes into effect today, November 1. According to a ruling from Washington, the law is to be interpreted as imposing a 10 per cent. tax on all tickets, based on the actual selling price, regardless of the price printed on the tickets. Thus, if a manager sells a \$2 ticket to an agency at the standard price of \$2.25, the tax on the ticket will be 23 cents, not 20 cents. An interesting point in connection with the tax is that, although the tax on a \$1.50 ticket will be 15 cents, the tax on two 75 cent tickets will be 16 cents, each being taxed 8 cents. The tax will compel treasurers of New York theatres to handle pennies for the first time in the history of the theatres and concert halls of the metropolis. The flat tax of 10 per cent. does not apply to tickets sold to children under twelve years of age, on which there is a uniform tax of 1 cent, regardless of the price of the ticket. Instead of differentiating at the box office between tickets sold to children and those sold to adults, it has been decided to collect the full tax of 10 per cent. on all tickets, and then to give rebate tickets at the time of the performance if the ticket is presented by a child. During the intermission these tickets can be presented at the box office for cashing. This plan will be put into effect with the consent of the Treasury Department.

As affecting subscription tickets to symphony series and concert courses, the tax of 10 per cent. will be levied on the price paid by the purchaser and not on the price printed on the single tickets. All taxes are payable at the time of purchase.

Most of the managers have decided to pay the taxes on the tickets issued to newspapers and critics. On all other free tickets the holders thereof will have to pay the 10 per cent. tax.

Artists who do much traveling will come also under the provisions of the 8 per cent. tax on railroad tickets (beginning November 1) and the extra levies on sleeping car berths and compartments.

Every one should bear these burdens cheerfully, for they are necessary in order to help our Government carry through successfully the solemn military task which this country has assumed.

Musicians and music lovers surely are anxious to have their beloved art suffer no loss of attention or patronage during these clouded days and the darker ones to come, and, in order to make favorable musical conditions possible, the tonal adherents may be relied upon to do their bit in every possible way.

Mere worrying and pessimism, the going about with lowering brows, and the pessimistic prophecies about the magnitude of the job our army is facing, never will help to win this war. The staying away from concerts because of the ticket tax is the stupidest form of caution, while those who give up amusements as being incompatible with wartime atmosphere will be doing an unjust and unpatriotic thing.

Everywhere in Europe the population and the wounded and furloughed soldiers are flocking to good concerts and good plays and good moving pictures.

Do your duty by music and you will be doing your duty by your country. And, before all things, pay the taxes.

VARIATIONS

By the Editor-in-Chief

For a National Conservatory

On page 5 of this issue of the *MUSICAL COURIER* is the entire draft of the bill introduced into Congress not long ago by Representative Bruckner, of New York, and the measure has been drawn up with care and with keen knowledge of the subject involved. The plan to make the National Conservatory consist of four large standardized schools, situated in the District of Columbia, and in the States of New York, Illinois, and California, is an excellent one for geographical and other reasons. Other good features are the fixing of a tuition fee of \$50, making the term of study four years, and dividing authority and financial control so that politics practically would be removed from the administration of the proposed undertaking. If our political conditions were different it might be advisable to have a Ministry of Arts at Washington, but under present circumstances the plan would not be feasible and too likely to foster favoritism and even worse practices.

Congressman Bruckner's bill was not suggested by any of the various separate groups of persons who have been agitating the establishing of a National Conservatory; neither the California, Chicago, N. F. M. C., New York, or Washington private interests working on the project, were in any way connected with the introduction of the Bruckner bill. That gentleman long had been harboring the thought that the United States should have a National Conservatory and of his own volition he chose this time of National endeavor and ambition as the most propitious for Congressional interest and support. However, the committee on a National Conservatory recently formed in New York and headed by Reginald De Koven, has pledged its support to the Bruckner bill in amended form.

A Great Violinist

One of New York's most memorable musical experiences occurred on Saturday afternoon, October 27, at Carnegie Hall. A tall, slim, elegantly clad young man of distinguished manner and modest bearing, stepped on the vast stage and faced a houseful of listeners tense with curious expectancy. He tuned his fiddle deliberately. After several measures of organ introduction he raised his bow and began coolly and confidently the broad opening measures of the Vitali chaconne, in the Charlier arrangement for violin and organ. The player was Jascha Heifetz; the occasion was the debut in America of this eighteen year old Russian youth.

His marvelous outward confidence was ascribed by knowing auditors to the fact that he had been playing publicly in Europe for years. However, after only a dozen measures had sounded last Saturday every one in the house knew why the lad approached his task without fear or hesitancy.

A tone of extraordinary volume, purity, and loveliness floated through the hall. The violinists scattered all about at once began to admire the power, ease, and grace of the Heifetz bowing. The other musicians marveled at the young artist's breadth of phrasing, his poise, dignity, and flawless presentation of the outlines and contents of the classic Vitali chaconne.

A noticeable tremor of astonishment and pleasure ran through the audience. Breathlessly they followed the performance and old timers looked at one another and raised their eyebrows and wagged their heads surprisedly as the exhibition of perfection continued in conception, technic, tonal shading, and intonation. Especially the matchless intonation and the astoundingly broad flow of smooth and searching cantilena caused excitement among the listeners, excitement barely controlled until the piece was ended.

Then a storm broke loose. The quality and duration of the applause and the thunderous shouts of "bravo" proved that Jascha Heifetz had won his battle in the very first attack. Musical New York was at his feet.

The Heifetz Art

No critic need feel ashamed to rush into his reserve stock of superlatives in praising the playing of this wonderful boy-man. If he were merely a technical marvel it would be unjust to lift him at

one jump to the pinnacle occupied by other great violinists who have appeared here, beginning with Wieniawski and Vieuxtemps, but Heifetz possesses not only mechanics of phenomenal accuracy and effectiveness, but also the most desirable and lovable qualities one could desire in the purely esthetic phases of a violinist's art.

The mention of Wieniawski and Vieuxtemps in the foregoing paragraph was made advisedly. Next to us at the concert sat a very clear headed and keen memorized pianist who had accompanied both those violin giants at their American appearances. He told us that "Heifetz equals them in the elegance, grace, and resourcefulness of his bowing, the polish of his style, and the distinction and yet breadth of his conception and musical patterning." Within our own experience we remember none of whom Heifetz reminds us more vividly than of Sauret and Sarasate, but the balance of superiority inclines in favor of the Russian wonder by virtue of his greater virility and his larger interpretative lines.

His fingers are infallible and his bow arm is a doer of almost incredible deeds. Such up and down bow staccatos, spiccatos, harmonics, octaves, sixths, tenths, chords, and trills, performed with such impeccability and so little outward effort, have not been heard here before, not even in the days when that human violinola, Kubelik, was at his best.

And throughout all this shower of technics, the poetical elevation of the Wieniawski D minor concerto, the limpid flow of violin song in the Schubert "Ave Maria," the simple charm of the Mozart menuetto, the soft breathed romanticism of the Chopin-Wilhelmj nocturne (D major), the rhythmic and color mastery in the two Beethoven-Auer excerpts from the "The Ruins of Athens," the exquisite sentiment in the Tchaikowsky "Melodie" and the lightly handled difficulties of the Paganini caprice, No. 24, in the Auer arrangement—throughout all these prodigious performances young Heifetz hardly ever looked at his audience; stood stock still without swaying his body or nodding his head a fraction; refrained from tossing the end of his bow in the air after ending a brilliant passage, and from keeping it on the strings after a note had sounded its full value; and spurned all supersensitiveness, all exaggerated vibrato, all cheap appeals in gesture, facial expression, or bodily manipulation.

His success was frenetic. Encores were screamed for and given modestly, not as if they were the player's right and due.

Heifetz has stamped himself indelibly on the music life of New York. He is an ideal violinist and we feel sure that he will remain so even when he is heard in the Brahms, Beethoven, Mendelssohn, and Tchaikowsky concertos.

André Benoist supplied discreetly artistic piano accompaniments for Heifetz.

Russia has supplied the world generously with violin talents. Is there any one left to gainsay that Leopold Auer is the Leschetizky of violin teachers?

Fire of Inspiration

The New York Herald is not often guilty of humor but nevertheless in its account of the Heifetz recital the critic of that paper wrote:

Many leading musicians were in the audience. Mischa Elman sat in a box with Leopold Godowsky. After the first number and the audience had responded with great applause Mr. Elman turned to his companion. "It's rather warm," he said, wiping his forehead.

"For violinists, perhaps," Mr. Godowsky answered, "but not for pianists."

Static and Dynamic

We are in receipt of an interesting letter from Samuel E. Asbury, of College Station, Tex., in

which he asks, among other things: "Can tenors act? Was there ever a tenor that could act? Will there be? Please wire me, my expense, if you ever see a tenor act Faust adequately enough, for instance, to justify Marcella Craft's wonderful passion as I saw her express it recently when she sang and acted Goethe's Gretchen (not Gounod's Marguerite) at a New York performance of the San Carlo Grand Opera Company."

Mr. Asbury wrote a few weeks ago, accusing us of being interested in the static rather than in the dynamic culture of music. We answered that we believe in both, and tried to justify our plea, but evidently our reply did not convince Mr. Asbury, for he returned to the discussion with the attached communication:

And now as to the bone between us. As I see it, the difference between us is something like this: You are interested in static culture, I in a dynamic art. I admit there is intense activity in the musical doings you uphold—concerts, festivals, grand opera, symphony orchestras, etc. But there is no forwardness in it all. It is just like a cat chasing its tail—round and round. In the fall it begins, in the winter it continues, and in the spring and summer it ends, year after year. It is a journalistic world and your conception is journalistic. I see no hint of constructive design anywhere. Oh, yes, more symphony orchestras! But what are these but more cats chasing their tails?

Somewhere in America—was it Fairmount Park in Philadelphia or Central Park, New York?—I have seen or read of a public driveway that fits your world precisely. You go in, drive around a big circle, round and round as often as you like, but you come out precisely where you went in. You can't go on beyond the driveway. To go on, to get by this place, you must take a little side street just before you would enter the driveway.

Now it is down this little side street a certain crowd of us are turning; and the *MUSICAL COURIER* and all the Grand Circle never lose the chance of a laugh at us. Many of us are amateurs—well, praise be for that! And we are fumbling with a great big new idea, that of socialized creative art. Also Mr. Barnhardt is fumbling with the same idea and many others; yea, friend George Washington II is also a-fumbling of it, judging by the windy echoes I get of him through the columns of the *MUSICAL COURIER*. What does he do? Never heard of him until the *MUSICAL COURIER* gave him honorable mention.

Now, then, just suppose that all the genius and the talent and the energy you people, namely, the *MUSICAL COURIER*, the Metropolitan Opera House, Carnegie Hall, Aeolian Hall, Godowsky, Bauer, McCormack, and the ten thousand other institutions and artists of your world of static culture—all this strength that you people put into concerts and operatic repetitions—suppose all this brain and muscle work were put into creative art; suppose instead of laughing at our fumbling, you'd help us fumble with it, too! Why, don't you see this old world would be slightly different in no time hardly?

Of course Mr. Asbury is right in his main contention, for whatever helps mankind to a wider and better understanding of music helps that art also. However, as we have explained before, the *MUSICAL COURIER* devotes itself to the contemplation, reporting, and propagation of music solely as an art, and community singing and kindred massed mammoth efforts do not come within our conception of musical art, although we concede their value



SUCH IS FAME.

This letter from the Antipodes, addressed to Jan Cherniavsky, care of *MUSICAL COURIER, America*, found its destination with no postoffice delay whatsoever.

as a means of social communion and uplift in the wholesale.

We shall ask Mr. Asbury to write a paper or two for the *MUSICAL COURIER*, giving more practical details about the idea with which he and his coworkers are fumbling so sympathetically. Mr. Asbury assuredly does not fumble with his pen.

Music and Militarism

Carpers and pessimists who fear musical conditions here in the immediate future, should heed what is happening in Paris at the Opéra-Comique, after three years of war. A special correspondent of the New York Sun reports as follows (under date of October 5, 1917), about a recent Sunday afternoon in the Rue Favart, where the entrances to the cheaper Opéra Comique seats are located:

"As the matinee audience came on after hearing a splendid performance of 'Lakmé,' it found hundreds of persons waiting in line for the doors to open for the evening rendition of 'Werther.' It was the same Paris crowd of the galleries that has gathered for years, a little more sombre in color but with no diminution in vivacity. There were old men sitting on camp stools, relating tales of the great singers they had heard in the early days. Middle aged couples munched bread and cheese as they stood in line; while youth of both sexes, impressionable and irrepressible, chattered and joked away the hours of waiting.

"There weren't so many with the student stamp upon them as in the old days, and the long haired young man and the serious faced young woman poring over the score were slimly represented. But they were all music lovers, intent on getting the best places for the least money."

Some persons "do their bit" literally, and all they contribute actively to the waging of their country's war, is to rise when they hear "The Star Spangled Banner" played at a concert, theatre, or restaurant.

Boston's Symphony Orchestra will open its regular New York season at Carnegie Hall, November 8 and 10. On the Thursday evening program there will be Brahms' fourth symphony, Berlioz's "King Lear" overture, Liszt's "Prometheus," and the "Parsifal" prelude. The Saturday afternoon concert includes Beethoven's fifth symphony, Sibelius' "Finlandia," Rachmaninoff's "The Island of the Dead," and an Enesco Rumanian rhapsody. Why not some French music?

One reads in Table Talk (September 20, 1917), Melbourne, Australia, that at an orchestral concert given in that city on September 29, the program consisted of Weber's "Freischütz" overture, Brahms' second symphony, music from Wagner's "Siegfried" and Elgar's "Enigma."

"A good many doubts have been expressed as to whether the works of living German composers would be received cheerfully here, but 'Don Juan' got more applause than any other of the Philharmonic's offerings."—New York Herald, October 26, 1917.

Bauer-Rosenthal Anecdote

As we watched Harold Bauer's flying hands in Strauss' "Burleske" last week and admired his glittering technic we recalled a story he told us not long ago about his good friend Moriz Rosenthal. The incident occurred when both were serving on the piano jury at a Conservatoire examination in Paris. Safonoff was another member of the judicial board, and during the intervals between pupils' performances he showed his colleagues wonderful finger gymnastics, twiddling the index and middle digits with marvelous rapidity laterally against the fourth and fifth members and similar tricks. All tried them but none could equal Safonoff's speed or versatility. Rosenthal asked: "To what does this lead?" Safonoff answered: "I do not understand how any one unable to do these things can be a really great pianist."

Bauer relates that for the rest of the day the worried Rosenthal surreptitiously practiced the Safonoff gymnastics, even at mealtimes, but could make no headway with them.

Next day the examinations proceeded. As one young man was playing rapidly, Rosenthal remarked: "One hundred and twelve." The other jurors looked astonished and asked his meaning. "I am surprised at you all," murmured Rosenthal; "I can hear distinctly that the young man's tempo is 112 by the metronome. I do not understand how any one unable to do what I just did, can be a really great pianist."

Variationettes

Sardonic Bert Leston Taylor says in the Chicago Tribune: "There is a stage in almost everybody's

musical education when Chopin's Funeral March seems the most significant composition in the world."

It is a remarkable thing that when a composer writes a scherzo he must either make it a very serious work or be told by the critics that it is too light.

And apropos, how much humor is there in Schumann's "Humoreske," and how much rhapsodizing is put into most composers' rhapsodies?

Bradford Mills reports some gems of criticism from Toledo, Ohio, dailies. One reviewer speaks of a pianist's "perfect co-ordination of hands and feet in the syncopated rhythms." Another tells how Elman "struck notes never heard before," and "led his audience on a venturesome quest of melody, by paths now peaceful, and sunny, now shadowed with mystery, by-and-by taking a plunge into unkenneled mazes of sound." Or as another reviewing genius put it, the "shifting of the melody from the violin to the piano and back again to the violin was a marvel of team-work between the soloist and accompanist."

"Is there any unmixed blessing?" one can almost hear the musical front page celebrities ask; "football is banned, thank goodness, when, worse luck, all the war fronts become active, the governmental food and price fixers get national attention and every newspaper, billboard, program, and even ash-barrel, fills the eye of man, woman, and child with printed appeals to buy Liberty Bonds. What is the poor artist to do for a little polite attention on the front pages of the dailies? What is he to do, we ask you?" (The rest of the wail is drowned in weeping.)

A new book by Pavel Bytovetzski is called "How to Master the Violin." It is simple. All one has to do is to play like Jascha Heifetz.

At his Boston piano recital last Tuesday, Heinrich Gebhard, evidently not afraid to be called old fashioned played Liszt's "Rigoletto" paraphrase, an abiding masterpiece of transcriptional art.

Is Henry Hadley's "North, East, South, West" symphony arranged for four hands on the piano? It should make an effective number also in that form and help the composition to wider deserved popularity than it now enjoys.

Leo Feist, the publisher, tells us that of about 20,000 war songs published in the past three years, four have made a success. Composers, please note.

LEONARD LIEBLING.

THE STEPCHILD OF THE PRESS

We have been watching with sympathetic interest and best wishes, the struggle of serious music lovers in Los Angeles to put their local symphony orchestra on a sound financial basis, and at the same time we have been astonished and appalled to note how little the daily papers of that city are doing to back up the private efforts toward that extremely desirable end. Now comes the *MUSICAL COURIER*'s Los Angeles representative with a vigorous and eloquent protest which he included in his regular weekly letter to this paper but which is presented herewith in the editorial columns for greater emphasis and effect. Says he:

One very serious difficulty which any such organization as our symphony orchestra has to contend with in this city is the contempt in which music is held by the press. Two papers, the Graphic and the Herald, neither of them very important in moulding popular opinion, have excellent musicians to write their criticisms, but the two principal morning papers have confided the destinies of the musical world to critics who entirely lack authority. Consequently what they write has no effect whatever except to give the impression that music is of no importance here or anywhere else.

"Music," said a certain editor to me recently, "is considered to be of the feminine gender. We want the same class of 'copy' for musical events that we do for the society column, the shops, women's clubs, etc."

It happens, however, that the better class of women are strongly protesting against the sort of stuff (I use the word advisedly), that is printed in the newspapers for their delectation. Said one to me recently, "As long as men run the papers we will be treated like imbeciles. These male editors cannot understand that a person who takes an interest in dress also may have a brain."

Note, however, that these same papers that so scorn music employ experts to write on every other subject, whereas music, the most abstruse of all, is left to the

hands of amateurs. Even painting is considered more important than music, and the art columns are excellently conducted. So are the book reviews, while as for the sporting page, it is covered by well known lights in the sporting world (nothing feminine about that). Politics, business, mining, real estate, every regular feature of the papers, is covered in a most satisfactory manner. Even the comic pictures are drawn by the best artists of the day in that line of work.

Poor music! Poor, neglected stepchild! What can we expect for it when these arbiters of public opinion cast it in the mush heap of sickly feminism, the sort of silly feminism that every intelligent woman deplores!

Our Los Angeles representative puts the case extremely well and echoes what the *MUSICAL COURIER* has been telling daily newspaper editors and publishers all over the country for many years. We have effected some reform in that direction but the progress has been slow and there is room for further wide improvement, especially in some of the larger cities like Los Angeles. Nothing will be done, however, unless the musicians themselves unite and organize, secure the support of the lay music lovers and storm the daily newspaper sanctions with the demand that they receive proper journalistic recognition. The sporting public would protest energetically if sporting news were to be boiled down in the dailies to a few perfunctory lines, ineptly written. Why does the musician permit his department to be manhandled?

AN ILLUMINATING TALK

When Wagner was in London in 1876 at the festival concerts of his works, he met J. W. Davison, of the Times, at the Royal Albert Hall. Wagner, the incessant talker in German, and Davison, the prolific writer of English, carried on a stumbling conversation in French—if the following platitudes can be called a conversation.

We translate the French, omitting the German-French accent of Wagner and the English-French accent of Davison:

"You are Mr. Davison, of the Times?"

"Yes, master."

"You have gone to Bayreuth to hear the 'Nibelungen'?"

"Yes, master."

"And you will go to hear 'Parsifal'?"

"I hope so, master."

"Ah."

"Ah, yes."

Wagner appeared to force the conversation. Imagination must supply the necessary frigidity and stiffness and the general silliness of the whole performance.

And then old Davison went to Bayreuth and wrote: "His principal charm in fact is the unexamined, almost magical coloring of his orchestra, which keeps us enthralled and spellbound to the last"—which showed that he wrote English better than he spoke French.

In the Los Angeles Graphic, W. Francis Gates voices gratitude because Percy Grainger has been granted a leave of absence of six months from the army to give recitals, the proceeds of which are to go to the Red Cross. Mr. Gates calls the move a sensible procedure on the part of the authorities and one that should be extended also to musicians of lesser talent, who should be given positions in base hospitals and quartermaster's departments, where they can do a man's full service and yet preserve their talents for the country's use in coming years. "It must be remembered," says Mr. Gates, "that there are a thousand, yes, ten thousand able doctors, lawyers and preachers, to one good composer. The doctors, lawyers and preachers do not create. They use the material others have created. But the great composer creates. We make no plea for the little musician of moderate talent. He must take his place with the little lawyer—for even the little preacher is exempt."

What Maggie Teyte said to a San Francisco newspaper man after she got back from Mexico, makes one think that singing down in that country must be interesting work just now. "It was my first experience in Mexico," said the little prima donna. "If one man applauds a singer his neighbor auditor hisses on general principles. The house thus becomes quickly divided into cliques resembling political opponents, one half being for and one half against. And they are not particular whom they hiss. The result is pandemonium, through which the Governmental people sit stolidly, the fight being apparently over in China or somewhere else so far as they are concerned."

THE BYSTANDER

The Discouragement of Patriotism—A Bandmaster Writes—Ungeographical Music

If there is anything more discouraging than some of these so called patriotic songs which have appeared of late, I should like to know what it is. I do not mean the popular variety, like "Over There" and others of its ilk. Most of those are bad, but they are frankly bad, and pretend to no standing as music. But on a recent Sunday evening I dropped into the Hippodrome as a great war benefit concert was going on. After a while Kitty Cheatham came out and asked the audience to join her in singing a new "national hymn." Now Kitty Cheatham knows a good deal about music and real art and she must have realized as well as I did what awful stuff it was that she was singing and asking people to sing with her. I kept the copy of the "national hymn" which was in my seat, for copies of it had been spread all over the house. And, by the way, the prominent publishing house which had its name on the title page must have had some special reason for issuing the work. Surely it was not taken upon merit.

Both words and music were by women. The poem was neither better nor worse than the average "patriotic" verse, though the writer invents compound adjectives with a fluency which makes one suspect her of a thorough acquaintance with the German language. In seven short stanzas we get ten of them: "Spirit-blest," "seer-graved" (1), "God-made," "thought-seen," "on-pressing," "heart-red," "heaven-sealed," "far-spreading," "faith-shadowed" and "world-wide." These alone would have made any judicious composer stop, look and listen—and then refrain from composing. Not so with our valiant lady composer, who puts the title "C. S. D." after her name, whatever those cryptic initials may mean—nothing to do with music, I'm sure. She starts in by arbitrarily repeating the first word of the poem for emphasis and thus throws the whole rhythm out of skew in the first two measures. The melody is absolutely undistinguished. The musician sees at a glance that it is the production of some one unacquainted with even the elementary rules of composition; and the harmonic dress is the most commonplace imaginable, the whole hymn resembling one of the poorest of the Moody and Sankey products more than anything else in music.

Understand, please, that I do not disparage this particular work because of any personal bias against it—I only learned of its existence by chance. But there are too many "national hymns" like it. They make the judicious grieve, and impart a strong impulse to express that grievance in terms more strong than polite; and also they make it very difficult to refute the oft and unjustly brought charge that we are an unmusical nation.

Oscar Hatch Hawley is a name well known to musical journalism at one time. The former manager of the Cincinnati Symphony Orchestra was prompt to answer his country's call and now it is Bandmaster Hawley of the Nineteenth Cavalry. He sent me a very welcome letter the other day:

Ft. Ethan Allen, Vt., October 22, 1917.

My DEAR MR. HAGEL—Don't you think you can include Chopin in that yard of great composers without adding the extra half foot? Seems to me that if you take music per se and leave out the question of whether it was composed for piano, orchestra or mouth organ, he is one of the tone painters who lived with the Olympians on Parnassus. With him I should include Bach, Beethoven, Brahms (yes, Brahms), Schubert, Wagner, Liszt (well, maybe not Liszt, though you might put him and Tchaikowsky, Bruckner and Reger in as having a hand hold on the pinnacle), Franck and Debussy. I suppose if you held the list down to just those on the very peak you would have to cut out all but Bach and Beethoven, but right after them must come Brahms and Chopin and Wagner with all the rest trailing away down along the wall.

Very truly yours,

OSCAR H. HAWLEY,
Bandleader, Nineteenth Cavalry, U. S. A.

P. S.—A young chap in the regiment approached me the other day and asked with great agitation: "How long does it take to become a first class musician?"

Knowing the fellow to be one who likes to try a little of everything and having seen him transfer from the machine gun troop to one of the batteries and later to the hospital detachment and then to the signal corps (headquarters troop), I said: "Oh, about thirty to forty years, if a man studies hard."

"Thirty or forty years," he exclaimed in something of a panic, "Well, if it takes that long I'll not try my hand at it, but stick to signalling, where a good bright fellow can learn the stuff in a couple of weeks."

A capital story that, Bandmaster Hawley, and you might point out to your changeable young friend that all of those great men whom you mention spent at least the time you allot in the study of music. It is a truism to state that no one of them, however great his fame, ever really ceased the study of music to the day of his death, and Debussy, the only survivor of your list, is still studying and progressing—or not progressing, according to the judgment of many who admire the early Debussy more than him of the present day. And now I should like to receive some more comment from musicians and thinkers on The Bystander's yard of composers. Let me see, they were Bach, Mozart, Beethoven, Schumann, Wagner and Verdi, if I remember right.

The Red Cross Pageant, repeated last week at the Metropolitan, was exquisitely beautiful, splendidly performed, and in parts of an emotional strength to move one to tears. But whoever selected the accompanying music should have taken a look in the geography first. The Italian tableau was done to some of Bizet's "L'Arlesienne" music, just as if nobody in Italy had ever written anything. The crowning joy, however, was in the scene of the vision of Jeanne d'Arc, who had her spiritual thrills to the accompaniment of soft voices in the distance. And those voices sang the "Volga Boat Song."

Wallace Cox, the irrepressible Plattsburger and peace time baritone, bobs up again on a postal. It seems that my

friends on the MUSICAL COURIER omitted at first to put his name in the list of "Musicians Under the Flag," so he inquired, with a gentle jape at his own branch of the profession: "By the way, haven't you room for me with your 'Musicians Under the Flag'—or aren't singers included?"

BYRON HAGEL.

HIT OR MISS

Marine Music

There is a New York paper which believes very rightly in keeping all its employees busy all the time. Since the censorship went on, a shipping news writer has few items of interest for his readers, and if the music critic's desk happens to be empty—due to his enlistment—why not transfer the marine man there? No sooner thought than done. Indeed, there are many opportunities for the marine music critic to distinguish himself. Who should write more understandingly than he of such works as "The Flying Dutchman," "L'Africaine," "William Tell," "Gloconda" or "Tristan and Isolde" in the operatic field? And imagine the dithyrambic to which Mendelssohn's "Calm Sea and Happy Voyage" would rouse him!

Too Much Catgut

The recent marriage of two New York cellists recalls to mind the unfortunate experience of a certain woman cellist who was at one time the wife of one of the best known of male cellists. Alas, she made the mistake of playing the cello too well; not only that, but report says that she possessed the major part of the family intelligence, the cumulative result being fatal to her domestic happiness. Better luck to the new cello couple!

The Lady of the Dunes

The lady who posed for the "Lady of the Dunes" is now in Los Angeles. The Pacific Ocean this season will be infested at least with one mermaid, and "Honi soit qui mal y pense," as our English friends would say.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Elizaveta Kalova (Violin Recital)

Herald
Her playing kept her hearers interested.

Globe
This program perhaps contained matter of special interest but Mrs. Kalova's playing hardly threw it into bold relief.

Sun
Her technical equipment was not such as to enable her fully to achieve her purpose.

Herald
She at least has sufficient technic.

Herald
She produces a good tone.

Tribune
A tone, if loud, far from pure in quality and not always a correct intonation.

Lillian Ammalee (Piano Recital)

American
In this (Cadman sonata) Miss Ammalee played with amazing brilliancy, faultless intonation, melodic phrase, a touch that was inexpressible, and well defined rhythm.

Sun
She was less satisfying in the singular music of Mr. Cadman, in which she lost much of her previous clearness and fell often into a confusion of sounds.

Elizabeth Wood (Song Recital)

Herald
Her voice is big, well controlled and luscious.

Sun
Her voice did not seem to be of much depth or richness.

Tribune
Besides her naturally rich voice, she showed taste.

(See above)

Mischa Elman (Violin Recital)

American
Who could have found fault with his interpretation of Handel's sonata in E major—his nobly eloquent proclamation of the largo, his graceful and delicate treatment of the fascinating final allegro.

Herald
It is to be regretted that Mr. Elman's program yesterday contained Handel's E major sonata. It is well suited to his spirited style of playing. More poise and more dignity would have made it more enjoyable. And then there was his old fault of an endless tremolo in the largo movement that detracted from the classic beauty of the music.

(See above)

Evening Mail
The second sonata of Handel was interpreted in the style of a real master.

Edith Rubel Trio

Times
The young women play with skill, intelligence and musical feeling. It was excellent ensemble playing.

Evening Mail
Their playing has as yet little to recommend it beyond an obvious sincerity and an average command of technic.

Gertrude Auld (Song Recital)

Sun
She was not in her best vocal condition.

American
She was in splendid voice.

Reinald Werrenrath (Song Recital)

Evening Mail
He presented some material that was excellent, some that was mediocre and at least one song that was astonishingly bad.

Evening Sun
It is seldom that a more interesting and judicious program is heard.

Globe
The reciter seemed not in control of his singing voice.

Tribune
Voice is one of smooth quality, freely produced and equal throughout its range.

Maurice Dambois (Cello Recital)

Evening Mail
Mr. Dambois effectively interpreted a sonata of Sammartini.

Globe
Exaggerations of sentiment and demeanor marred his performance in a sonata by Sammartini.

I SEE THAT—

Mme. Melba was injured at "Faust" performance in Texas. Dumesnil will arrive November 15.

Mary Elizabeth is the name of little Miss Althouse.

Rosa Raisa sang to more than 30,000 people in the stadium at Mexico City.

Leon Rice's singing nearly caused a tragedy at Mammoth Cave.

Mail need only be addressed to America in order to reach the MUSICAL COURIER without delay.

Christine Miller is booked for twenty-three engagements during November.

Mischa Levitzki was greeted with unprecedented enthusiasm at his first appearance with Chicago Symphony.

Schirmer's will publish two new Ganz works for piano.

Artistic and financial success attended Vivian Gosnell's Red Cross concert at New Brighton.

The Women's Orchestral Club under Theodore Spiering offers amateurs a unique opportunity for ensemble playing.

The first German opera at the Metropolitan will be "Tristan and Isolde," on November 14.

Canada saw "The Jewels of the Madonna" for the first time on October 6.

There is to be no opera at La Scala this winter.

Beryl Rubinstein scored at his first Chicago appearance.

Marion Greene is to sing in London.

Merle Alcock has been re-engaged for St. Louis.

Chicago Symphony Orchestra gave first Chicago performance of Carpenter's first symphony.

Arthur Hackett is giving Worcester fame similar to that Mme. Farrar has given Melrose.

Jascha Heifetz turned out to be as predicted—the sensation of years.

Maud Allan has gone to France to nurse American wounded.

The Arion Society of New York subscribed \$5000 to the Liberty Loan.

Charles Wagner has moved his office to the Postal Life Building, New York.

Caruso is expected to arrive next Sunday.

Archie Ruggles, tenor, of Baltimore, is in training at Camp McClellan.

The Portland Symphony played a part in the erection of John D. Coleman's "Mystery House."

Gino Baldini has joined the staff of the Aeolian Company.

The Sherwood School of Music in Chicago has established a branch in Santa Barbara, Cal.

Arthur Howell Wilson has arrived safely in France.

Of the 20,000 war songs published in the past three years, four have made a real success.

The New York Philharmonic subscribed to the Liberty Loan to the tune of \$12,000.

Vladimir de Pachmann's son attended Leopold Godowsky's recital.

Sidonie Espéro, who saved the performance of "Kitty Darlin'," gives the credit to Oscar Saenger.

Reinald Werrenrath sold \$20,000 worth of Liberty Bonds at his Aeolian Hall recital.

Wright Symons is now in Paris.

Simon Buchhalter has located in New York.

Congressman Henry Bruckner, of New York, introduced a bill in Congress for a National Conservatory.

Movie men are suing music publishers to prevent the collection of royalties.

The East Side Settlement House Music School needs help.

Mme. Galski is to be the soloist at the Arion Society concert.

Christine Langenhan will feature songs by resident New Yorkers.

Paul Althouse kept his engagements despite an auto wreck.

The San Francisco Symphony Orchestra began its "pops."

Katherine Swift was married to James P. Warburg.

The Boston Grand Opera Company is to give opera on a \$3 basis.

Hadley's "North, East, South, West" symphony was heard at the opening concert of the New York Philharmonic.

Bernhard Ulrich has left the Lyric Theatre in Baltimore.

Metropolitan artists sold \$50,000 worth of Liberty Bonds at Lord & Taylor's.

Frederick Stock took his men out to Fort Sheridan on Sunday afternoon and gave a concert for "the boys."

Charlotte Margaret Engler was married to Ernest Elwyn Fitzsimmons.

According to report Mary Garden will sing here. James Huneker is now music critic of the Philadelphia Press.

Walter Damrosch made a plea for German music.

The Chattanooga Music Club is working up an associate membership of 500.

Sousa has written a Liberty Bond March.

Frieda Hempel will sing "The Star Spangled Banner" at Providence.

Margarete Matzenauer opened the San Diego Amphion Club season.

Cadman and his Indian music drew a full house in Chicago.

Romeo Frick and Mrs. Frick have gone to Los Angeles to make their home.

Three Los Angeles musician-financiers have been sent to the penitentiary.

Camille Decreux is not coming to America.

Marcia van Dresser sold over \$52,000 worth of Liberty Bonds in two hours.

Helen Joseffy has decided to enter upon a stage career. The Chicago Opera is winning more laurels while on tour in the Middle West.

H. R. F.

ACROSS THE COUNTRY

Albany, N. Y.—Victor Biart, of New York, lectured on the program of the New York Philharmonic Orchestra before members of the Half Hour Practice Club and their friends in the Education Building, Wednesday evening, October 31. The orchestra, Josef Stransky conducting, with Guiomar Novaes as piano soloist, opened the musical season here Thursday, November 1.—Abram W. Lansing's "The Freedom of the World," a new patriotic number, is receiving widespread praise.—Dr. Frank Sill Rogers entertained the officers and board of directors of the Mendelssohn Club recently. The club has a long waiting list.—Alfred Hallam, conducting the Community Chorus, expects a membership of 1,000 by early December. Mr. Hallam is also conducting a community sing for the South End Settlement at School No. 14, this being the first of its kind for the foreign population.—A vested choir of boys and men will take the place of the chorus choir at St. Andrew's Episcopal Church.—Frederick J. Maples has been called to Boston by the sudden death of his music master, F. P. Botume, a well known teacher.—Several new members have been added to the Monday Musical Club.—Lelah Inez Abrams, harpist, will pass a part of the winter here.—Frances de Villa Ball, pupil of Leschetizky, gave a recital in the Historical and Art Society rooms recently, playing compositions of her teacher and works by Schutt, Cyril Scott, Chopin and Liszt.—A series of orchestral concerts will be given this season at the Academy of the Holy Name under the direction of the Harmonic Circle.—A. Y. Cornell has resumed his classes at the Academy.—John Louw Nelson has returned from a summer passed at his camp at Harrison, Me., where so many musical folk are located, and is at Bishop's House with his parents, Bishop and Mrs. Richard H. Nelson. Mr. Nelson will pass a part of the winter in New York.—Arthur Shattuck, the well known pianist, visited Dr. Frank Sill Rogers recently. The past summer Mr. Shattuck and Dr. Rogers were obliged to forego their usual cruise through the Great Lakes on

Temple, and the president of the Tennessee State Federation of Music Clubs, Mrs. John Lamar Meek, this number has been nearly reached. The inception of the campaign was at two club luncheons, given at Hotel Patten recently. All organizations in the city cooperated, each sending a representative to the luncheons, and in a very short time more than 400 of the associate memberships at three dollars per capita were secured. By means of the campaign, Burton Thatcher, baritone, of Chicago, a former Chattanooga boy, will be heard in concert here, in December; Anna Case, lyric soprano, on the night of February 8, and Harold Bauer, master pianist, the week of March 19. In addition to the artists' services, an unusually good program of concert recitals by local talent has been arranged by Roy Lamont Smith, to extend through the winter. This series was opened by the Cadek String Quartet playing chamber music, Monday night, October 22. The quartet also opened the winter's course of the Birmingham Music Club recently, and the exchange recital will be given by Miss Egddell Adams and Elizabeth Cunningham, of Birmingham, November 23.—A native of the land of Haydn and Mozart, Josef O. Cadek five years ago conceived the idea of organizing a quartet for the playing of chamber music. The years of untiring activity have brought the quartet to a high degree of art, and it enjoys the distinction of being the only one of its kind south of the Mason and Dixon line. Its personnel is composed of Ottokar Cadek, first violin; Lester Cohn, second violin; Lillian Cadek, viola, and Dorothy Phillips, cello. The program Monday night—given also in Birmingham—before an immense audience in the court house auditorium, comprehended the true spirit of the days of "Papa Haydn" in its classical content as well as its almost faultless execution. What gave zest to the program was Ottokar Cadek's informative talks, in preface, on the construction and meaning of the movements. The repertoire consisted of the Beethoven string quartet, op. 18, No. 3; opus posthumous of Franz Schubert, two Indian dances—deer dance and war dance—by C. S. Skilton, and for the encore Rubinstein's "Music of the Spheres." A patriotic

also occupying the position of organist and choir director of the First Baptist Church. Other conservatory recitals are scheduled to take place on November 26, December 3 and January 14.

Cleveland, Ohio.—(See letter on another page of this issue.)

Denver, Colo.—(See letter on another page of this issue.)

Denver, Colo.—Artistic invitations were sent out by Dolce Grossmayer to attend a musicale on October 27, given at the Woman's Club Auditorium. Assisted by Florence Siever Middaugh, contralto; Helen Brand, Bella Meyer, Hannabel Bloomfield, Gladys Garf, Sylvia Weiner, Frances Agnew, Valucia Roughton, Beatrice Garfen, Hazel Petersen, and Nettie Krawitz, collaborated in rendering a very interesting program.

Fort Worth, Tex.—(See letter on another page of this issue.)

Grantwood, N. J.—The second concert on the Palisades, organized by Blanche Arral Wheeler, was given on October 19, in Carney Hall. Under the leadership of Edgar Beesley the School of Musical Art supplied the orchestra and the following artists participated: Emilia Quintero, Blanche Arral, Lucile Collette, Pilar Morin, and Dorothy Donaldson. An address was made by Rev. J. J. Billingsley, D. D. Excellent piano accompaniments were played on a Mehlin piano by Elizabeth Reid.

Iowa City, Iowa.—A service bulletin is being issued weekly by the University of Iowa for the purpose of acquainting the people with the special lines of service which the university is prepared to render. Vocational and avocational guidance in music has become a well defined province of applied psychology, and the university announces its readiness to render service in this line to parents and teachers of the state. The department has a specialist and assistants who may be called upon to supervise the introduction of these tests in the course of music in a few cities of Iowa. Esther Allen Gaw, the musical examiner, is in charge of this branch of the work under the general direction of Prof. Carl E. Seashore, head of the department. The exercises have been prepared for the use of children in the fifth grade, because it represents the earliest age at which the tests may be given reliably to a class, and because this grade covers the period when it is most desirable to make serious plans for musical education. In the course the exercises measure the sense of pitch, the sense of time, the sense of intensity, the sense

An Appeal To Music Lovers To Pay War Tax Cheerfully

After November 1st, music lovers will be put to the test of their patriotic duty. The test is the 10% war tax on all concert and opera tickets. It is the rigid duty of all music lovers—American or otherwise—to contribute that 10% tax cheerfully and to co-operate with the various managements so as to make its payment easy. A further suggestion is made to the subscribers of the opera and symphony orchestras: Send your check now to cover total war tax (10% of cost of subscription) and avoid inconvenience of paying same at each performance.

Mr. Shattuck's yacht Mignon, as the craft was offered to the Government for patrol service.—Margaret Ryan, who so acceptably took the part of Serpolette in "The Chimes of Normandy" presented by the K. of C., is to have the principal role in a benefit for a Coxsackie charity soon.—Professor and Mrs. Frederick P. Denison have closed their country place at Berlin and returned to town.—Daniel D. Moore is leader of the Y. M. C. A. Orchestra and Helen Sperry is director of the Harmony Club.—The Alhambra Quartet consists of Stephen F. Moran, Joseph L. Feeney, Dennis B. Kinsley and John J. Fogarty. Other male quartets frequently heard are: Albani, Edgar S. van Olinda, Howard Smith, Edward L. Kellogg, Otto R. Mende; Masonic Temple, Howard Smith, Edgar S. van Olinda, L. Le Roy Pickett, Otto R. Mende; Fourth Quartet, Edgar S. van Olinda, Howard Smith, Edward L. Kellogg and George D. Elwell.

Boise, Idaho.—(See letter on "Music on the Pacific Slope" page.)

Boston, Mass.—(See letter on another page of this issue.)

Brownwood, Tex.—H. C. Nearing, pianist, gave a very interesting recital here on October 19, under the auspices of Daniel Baker College. Mr. Nearing's program consisted of compositions by Schumann and Grieg.

Canton, Ohio.—An interesting program, made up in the main of operatic excerpts, was given recently by members of the San Carlo Opera Company. Those who participated were Manuel Salazar, Edvige Vacarri, Mme. Melis, Mr. Ingar, Mr. Antola, Louise Darclee, Pietro Debiassi, Stella Demette, Messrs. Rossini, Antola, Cervi, Royer, Dallemolle, and Mmes. Morosini, Signor. Excerpts from "Martha," "La Bohème," "Rigoletto," "Lohengrin," "Faust," "Lucia," "Cavalleria Rusticana," "Salvatore Rosa," "Trova-tore" and "Aida" were sung with a success which called forth much enthusiastic applause. The feature of the evening was the singing of Gounod's motet for soprano and chorus, "Gallia," in which the voice of Louise Darclee was heard to advantage. Organ and orchestra added materially to the success of the evening, a medley of national airs, the overture to "Martha," and intermezzo from "Cavalleria Rusticana," being among the programmed numbers. The chorus did fine work in the bridal chorus from "Lohengrin" and the soldiers' chorus from "Faust." Music lovers were delighted with the splendid work of Fortune Gallo's forces.

Chattanooga, Tenn.—Music in Chattanooga for the coming winter has received a decided impetus in the campaign of the Chattanooga Music Club for an associate membership of 500. Through the energy of the club's new president, Joseph O. Cadek, is past president, Mrs. Morris

touch was given by the singing of "America" by the audience, with Prof. Roy Lamont Smith at the piano.

Chicago, Ill.—(See letter on another page of this issue.)

Cincinnati, Ohio.—(See letter on another page of this issue.)

Columbia, S. C.—Musical activities in Columbia begin with every indication of an exceptionally busy winter. Contrary to expectations the colleges are full to overflowing and the studios of private teachers are taxed to capacity. The city has several organized music schools, Chicora College for Women, Columbia College, the Dick Piano School, the Stannard Piano School, and a large number of studios. All report an increase in attendance.

—Katherine Bellmann, well known in the southeast as a singer and teacher of singing, returned from her vacation to crowded classes. Her teaching hours were entirely filled some weeks before her arrival. Mrs. Bellmann spent her summer in the preparation of new programs and in the giving of recitals for the Red Cross.—Birgit Lund, soprano, of Christiania, Norway, is an important addition to the musical life of Columbia. Miss Lund is a sister of the distinguished composer, Signe Lund, and has sung much in Scandinavian countries. She was heard frequently in New York last winter in Norwegian folksongs. She has a very beautiful voice and is a thoroughly routinized singer. Her initial song recital was heard by a large audience, and she was accorded a real ovation after her folksongs. Miss Lund is on the faculty of Chicora College and has quite filled her time with teaching.—The location here of Camp Jackson has increased all activities, musical activities included. The musicians of the town have organized for concert work at the camp, and about fourteen concerts are given weekly at the various buildings. So far, musical attractions have been very well patronized, and Manager Brown, of the Columbia Theatre, through whom most things are brought to Columbia, feels encouraged to bring a considerable number of really fine attractions.—Robert Allen, teacher of singing, is missed from musical circles. Mr. Allen is in France, engaged in hospital work.—A recital will be given by the students of Columbia College Conservatory of Music, Dr. G. T. Pugh, president, Prof. Frank M. Church, director, on Monday evening, November 5. All of the compositions will be played from memory and several of the numbers will be rendered on two pianos. The following students will participate: Aline Bethea, Ruth Cray, Helen Barnett, Kate Price, Gladys Sauls, Sarah Bolt, Myrtle McHonaker, Annie Sue Myers, Inez Rushton, Louise Harrison, Floye Woodham, Gladys Shuler, Sadie Harter, Nan Edwards and the Misses Henagan, Hamer, Carter, Kaiser, Stephens and Jones. "Dedication," by Torjussen, will be played on two pianos by Louise Harrison and Professor Church, the latter

of consonance, musical memory and musical imagination. Records of these qualities are co-ordinated with records of musical education, general school ability, and ability in singing. The tests make manifest the fact that the selection of children for a musical education has not hitherto been based intelligently upon the possession of real musical talent. For the benefit of those who wish to obtain fuller information concerning this new field of educational endeavor, two bulletins have been published by the university: a bulletin on "Vocational Guidance in Music," and a bulletin on "Tests for a Musical Survey in the Fifth Grade of the Public Schools."

Los Angeles, Cal.—(See letter on "Music on the Pacific Slope" page.)

Northampton, Mass.—Following a well established precedent, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, inaugurated the Smith College concert course for the season of 1917-1918, on October 24. The subscriptions for the course this year have so far exceeded the seating capacity of John M. Greene Hall, that it has been considered expedient to arrange for a supplementary course of concerts, to be given on various Wednesday afternoons throughout the year. As to this evening's concert, Dr. Muck and his men have always been popular in Northampton, and the demonstration accorded them and Arthur W. Locke, the soloist, at the close of the concert, proved better than words that their popularity has been well earned and will long continue. The program consisted of symphony No. 4, F minor, op. 36 (Tchaikowsky), overture to "King Lear" (Berlioz), Variations Symphoniques for piano and orchestra (César Franck), and prelude to "Parsifal" (Wagner).

Philadelphia, Pa.—(See letter on another page of this issue.)

Pittsburgh, Pa.—(See letter on another page of this issue.)

Pittsburgh, Pa.—May Beegle, who has gained prominence through her musical activities in Pittsburgh and the surrounding district, opened the series of Ellis Concerts in Pittsburgh, on Thursday evening, October 18, with a quartet of artists from the Metropolitan Opera Company, including Giovanni Martinelli, tenor; Mabel Garrison, soprano; Sophie Braslau, contralto, and Arthur Middleton, bass. Extra chairs were placed on the stage to accommodate the overflow, and the audience was highly enthusiastic over the artists and program presented. Other attractions in this course include Fritz Kreisler, November 8; Galli-Curci, December 6; Louise Homer, contralto, and Ossip Gabrilowitsch, January 10, and the Boston Symphony Orchestra, January 30. The capacity of Carnegie Music Hall has been completely sold in season subscriptions for this course. Another attractive course managed by Miss Bee-

gle, includes the Philadelphia Orchestra in five evening concerts at Syria Mosque, and five matinee concerts at the Nixon Theatre. The soloists for this course include Olive Fremstad, Rebecca Davidson, Hans Kindler, Jacques Thibaud, and Elena Gerhardt. The subscriptions for this course, which opened October 20, have also exceeded those of the past season. An interesting feature in connection with the matinee concerts in this series, which is given under the auspices of the Pittsburgh Orchestra Association, is that 500 school students have subscribed for season tickets in the balcony, where they will be in a body. Other attractions to date booked by Miss Beegle include four performances at the Nixon Theatre by the Boston Grand Opera Company, on December 20, 21 and 22, and a concert at Carnegie Music Hall in January by Mary Garden.

Rochester, N. Y.—(See letter on another page of this issue.)

Rome, Ga.—J. Oscar Miller, baritone, head of the voice department at Shorter College, gave a most interesting recital in the college auditorium on October 22, the program containing among other numbers Massenet's "Vision Fugitive," Handel's "Ah, mio cor," La Forge's "Before the Crucifix," Homer's "Requiem," etc. Mr. Miller had the assistance of Berenice DeLand-Miller at the piano.

Sacramento, Cal.—(See letter on "Music on the Pacific Slope" page.)

San Antonio, Tex.—(See letter on another page of this issue.)

San Diego, Cal.—(See letter on "Music on the Pacific Slope" page.)

San Francisco, Cal.—(See letter on "Music on the Pacific Slope" page.)

Santa Barbara, Cal.—(See letter on "Music on the Pacific Slope" page.)

Springfield, Mass.—The Springfield music season, begun by Municipal Organist Courboin early in September with the first of his series of twenty recitals on the new Auditorium organ, is now well under way. Beautiful Anna Case was heard in a particularly delightful concert with Composer Charles Gilbert Spross for accompanist; and with the variant that she played her own accompaniment to her own patriotic song, "Our America." Perhaps the most delightful thing on her all too short and richly varied program was Mr. Spross' own "Will-o'-the-Wisp" song, given as an encore with charming naïveté and capriciousness. Victor Herbert had a whole week—and a profitable one, too—of "Eileen," and returned for another six day session, plus two matinees, of "Her Regiment," with Carolina White and Donald Brian in leading roles. But the proper classic flavor was given to a season destined to be famous among the years when Springfield has had notable things musical, by the three operas in Italian conducted by Giuseppe Creatore, with his large and letter perfect orchestra. Creatore, the bandmaster, unquestionably is eclipsed by Creatore the leader and interpreter of opera,

particularly Italian opera. It is somewhat odd that the greatest of his three successes was not the Verdi "Rigoletto," nor yet the Flotow "Martha," but the French-Spanish "Carmen" of many blessed memories. All the orchestral passages in this he invested with indescribable charm, and many of these were of such striking and compelling beauty that they received, before the stirring play itself could go on, the separate approval of the large audience. The long practice of Creatore with an inspired and inspiring baton and with a front rank ensemble which was always more orchestra than band has evolved a dignified and masterful Creatore who is perhaps an improvement on any conductor of opera yet seen here. No leadership ever held more closely to its duty an orchestra very largely made up of solo performers; and certainly no conductor ever gave a more poetic or exalted reading of the superb orchestral opening of the third act of "Carmen," in which the duo for flutes is an obligato of memorable charm. The operas were all magnificently costumed and in "Carmen" the red and yellow predominance made a brilliant scene. Not a single detail is slighted in Creatore's presentations, and the full value of every cadence and shading, both in the elaborate instrumentation and in the really sparkling choral work, is never lost. To those watching the almost meteoric career of the Italian bandmaster who a few seasons ago produced practically unheard of "Sextet from Lucia" effects, this emergence into the realm of the world's most famous interpreters of opera is merely the natural Creatore evolution! His season of two weeks of opera in Boston, preceded by several short engagements throughout eastern New England, begins November 5, with "Carmen," and will include the operas "Trovatore," "Cavalleria Rusticana," "Pagliacci," "Martha," "Rigoletto." His singers include Signora Vicarino, who, with a vocal method not far removed from that of another well known prima donna, made a remarkable success with both Gilda and Martha here; Edith Alvord, who with her demure and tuneful Maddalena of Friday night still gave little inkling of the passionate and brilliant heights to which she rose in Saturday's "Carmen"; Signor Scaretti, who sang with fine artistry and effectiveness both the Mantua and Lionel roles here; Alfredo Kaufmann, whose splendid baritone as Plunkett in "Martha" made it apparent that any company is indeed fortunate which can command his sterling service; the Marinas, the Garavollis, and Morgan Kingston, who needs no introduction as an English singer of uncommon ability. All the members of this carefully selected and uncommonly proficient company can act as well as sing, and collectively are able to perpetuate for some seasons to come, all the high traditions of grand opera—not as it has sometimes been heard, but as it should always be sung in America.

St. Louis, Mo.—(See letter on another page of this issue.)

Wooster, Ohio.—The Conservatory recital course for the school year was happily opened with a delightful concert given by the Zoellner String Quartet, in Memorial Chapel, on October 17. Much was expected of this body, and every expectation was fully realized by the large and appreciative audience, which applauded enthusiastically. The playing was superb and satisfying in every detail. Beginning with the Haydn quartet, op. 74, No. 1, and closing with Charles S. Skilton's "Indian War Dance," the program was suited to every class of listener. By way of novelties, two compositions by Eugene Goossens, "By the Tarn" and "Jack o' Lantern," and one movement from the suite for two violins and piano by Eugene Moore, were given. To the last chord there was no sign of weakening from the high standard of shading, phrasing and perfect ensemble set in the opening number. Not only was the playing delightful to hear, but was of very high educational value.—The next number on this course will be a song recital by Charles W. Clark, in December, followed by a piano recital in January by Thuel Burnham. Despite the war and attendant disturbed conditions, the enrollment in the Conservatory of Music is fully equal to that of last year, which excelled all previous records. One change in the personnel of the faculty became necessary through the resignation of Professor Parmelee, of the violin department. This place is being very acceptably filled by Prof. Homer E. Crain, of Baker University. Mr. Crain, who received his baccalaureate degree in music from Oberlin, will, in addition to his private lessons, have charge of the community orchestra, the string quartet and the violin classes in the public schools.—The Oratorio Society, under the direction of Professor Rowe, is doing splendid work in preparation for the concert in December, at which the Brahms Requiem will be sung.

New York Mozart Society Program

The New York Mozart Society, Mrs. Noble McConnell, president, will open its season in the northeast ballroom of the Hotel Astor, New York, Saturday afternoon, November 3. The soloists for the occasion are Mme. Namara, lyric soprano; Aurelio Giorni, pianist; and Seymour Bulkeley, tenor. The program will be as follows:

"Melodie," E major (Rachmaninoff), prelude, E minor (MacDowell), "Serenade," (Strauss-Pfeiffer), Mr. Giorni; "Werther's Lied," from "Ossian" (Massenet), Mr. Bulkeley; "Non so più cosa son," from "Le Nozze di Figaro" (Mozart), "My Lovely Celia" (Old English), "Would God I Were the Tender Apple Blossom" (composer unknown; from the Petrie collection), Mme. Namara; "Romanza," D flat (Sibelius), "Gobelin" (Sinding), staccato etude (Rubinstein), Mr. Giorni; aria, gavotte, from "Manon" (Massenet), Mme. Namara; "Phyllis Has Such Charming Graces" (Old English), "Do Not Go, My Love" (Richard Hageman), "Love's in My Heart" (R. Huntington Woodman), Mr. Bulkeley; "Le Papillon" (Fauré), "L'oiseau bleu" (Debussy), "The Grove Song," from "Nec Netama" (Uda Waldrop), "Ecstasy" (Stickles), Mme. Namara.

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CONCERT ANNOUNCEMENTS

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FRANCIS MACLENNAN, Tenor (Chicago Opera Company)

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Daniel Sullivan, Builder of Voice

Some teachers of voice are only happy if they can take a pupil in hand as a novice and train the voice from the very beginning on, while others are equally satisfied to take a voice damaged by use or abuse and recreate it. Daniel Sullivan, the vocal master, who has recently established himself in New York, is perfectly content under either condition, and many seekers after vocal truth have found their way to his studios at 43 East Twenty-fifth street, where he so ably demonstrates his scientific and practical method of voice production. His medical knowledge of the nose and throat and his complete understanding of a singer's requirements have attracted widespread interest and enabled him to bring enlightenment to more than one discouraged student and artist who, through constant abuse of the voice, has been almost forced to abandon his or her career.

Dumesnil Here November 15

A cablegram from Peru, South America, which has been received at the New York offices of R. E. Johnston, announces that Maurice Dumesnil, the French pianist, will arrive in the metropolis on November 15. This artist has been accorded most enthusiastic praise by South American audiences, and his appearances in this country are being awaited eagerly.

Hempel for Films

Frieda Hempel announces that she will act in moving pictures next summer in California.

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"Die Meistersinger" overture.....Wagner

STRAND THEATRE, Broadway and 47th St.

MOSES Boguslawski

Pianist

Recital by M. Boguslawski.

A number of the musicians of Lincoln went to College View Saturday evening to hear a recital by Mr. Boguslawski, a pianist of fine attainments, from Kansas City. The event was the first in a music and lecture course of Union College and was heard by an audience that filled all but a few scattered seats in the large auditorium. Mr. Boguslawski's entire lack of mannerisms and the poise and fine discrimination with which he presented a program which occupied nearly an hour and a half, made the performance particularly satisfying to the musician. Though possessing technique of a high order, no effort was made to present merely a pyrotechnical display. The Weber sonata, with which the program opened, was particularly interesting because of the rarity with which it is heard and the beauty of the themes. The Schumann "Scenes From Childhood," which followed, were interpreted most satisfyingly, the poetic element being emphasized. Mr. Boguslawski has robust qualities, but the numbers chosen brought out more of the beauty of rapid runs and trills and scintillating technique than of crashing chords of heavier effects. The "Caprice Burlesque" of Gabilowitch was a novelty whose playfulness and variety of mood and theme, as interpreted by the pianist, was especially pleasing to the audience and was one of the most applauded of the numbers. The six caprices after Paganini by Liszt, which closed the program, were another unusual feature, though it is not uncommon to include one or two of these caprices. "La Campanella," the third in the group, was taken at a very rapid tempo and was charming in the delicacy and beauty of the performance. No encores were granted.

The program was as follows:

Sonata, op. 39—allegro, moderato, andante, menuetto, capriccioso, rondo—Weber.

"Scenes From Childhood": "About Strange Lands and People," "Curious Story," "Catch Me If You Can," "Entertaining Child," "Contentedness," "Important Event," "Dreaming," "By the Fireside," "The Knight of the Hobby Horse," "Almost Too Serious," "Frightening," "Child Falling Asleep," "The Poet Speaks," Schumann.

Prelude, op. 75, Rubinstein; "Romance," E major, Brockway; "Moment Musical," Schubert; "Caprice Burlesque," Gabilowitch; six caprices after Paganini; "Prelude," "Andantino Capriccioso," "La Campanella," "Vivo," "La Chase," "Variations," Liszt.

—Nebraska Daily State Journal.

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CONCERTS IN GREATER NEW YORK

(Continued from page 17.)

always denote a wish on the part of all the listeners for a repetition of the number in question. The practice of repeating program numbers, so often indulged in by song recitalists, very frequently leads to abuse in that direction, and a recital is stretched out inordinately and thereby inconveniences a great many persons who are unable under such circumstances to remain throughout the entire concert, owing to time limitations.

However, while Mr. Gunster seemed to be opposed to repetitions, he was gracious about granting extra numbers, and sang several of them with the same rare art and the same lovely manipulation of tone which distinguished the rest of his concert. He is an extremely valuable addition to the singing ranks, and should jump into instant and lasting popularity, now that his debut has been effected with such unquestioned success.

Harry M. Gilbert assisted at the piano, and did his work with uncommon discretion and really musical insight.

SATURDAY, OCTOBER 27

Gabrielle Gills' Song Recital

On Saturday afternoon before a very large and fashionable audience, Gabrielle Gills, who was last year heard in many concerts and recitals in the Metropolis under the auspices of the French-American Association for Musical Art, gave her first recital of the season at Aeolian Hall.

The large assemblage was very much interested in the well arranged program sung by the gifted singer, and showed its enjoyment of the sterling manner in which she rendered each and every song, by asking many repetitions all through the course of the afternoon. Mme. Gills is an excellent artist, an impeccable singer, and a brilliant interpreter of the classic and modern songs. Her program was as follows:

"Magnificat," Bach; "Tolomeo" (air from "Elisa") Handel; "Absence," Berlioz; "Redemption" (air from "Archangel"), Franck; "Extase," Duparc; "Nina," Laparra; "Des pas de Sabots," Laparra; "A Memory," Blair Fairchild; "Baby Is Sleeping," "Lady Bug," Bainbridge Crist; "Les Plaines de Georgie," Rimsky-Korsakoff; "Souvenances," Rachmaninoff; "Arpegges," Fauré; "L'echelonnement des haies," Debussy; "Tête de femme est légère," Hüe, and "Carnaval," Fauré.

American Debut of Jascha Heifetz

The American debut of Jascha Heifetz, the Russian violinist, which took place Saturday afternoon, October 27, at Carnegie Hall, New York, is reviewed in this number under "Variations."

SUNDAY, OCTOBER 28

George Dostal, Tenor, With
Lucile Orrell, Cellist, Assisting

Before an audience which spoke convincingly of his popularity, George Dostal, tenor, gave a recital at Carnegie Hall, on Sunday evening, October 28, assisted by Lucile Orrell, cellist; Emil J. Polak at the piano and Peter Boergemann at the organ.

Mr. Dostal is no stranger to metropolitan audiences, and his splendid vocal gifts are sufficient reason for the favoritism shown him by his enthusiastic admirers. He opened his program with "A Voice in the Night" (Marie Walters Kennedy), which was followed by "The Eagle," an excellent piece of song writing by his accompanist, and the splendid "When I Go Alone," by Buzzi-Pecchi, who also was present. Upon his second appearance, the tenor showed himself likewise gifted in the larger forms of song, singing the finale to the first act of "Rusalka" (Dvorák) with dramatic insight. Other program numbers were "All Erin Is Calling Mavourneen" (O'Hara), "If I Were King of Ireland" (Fay Foster), "Little Mother o' Mine" (Burleigh), "Haunting Memory" (Bond), "A Thought" (Polak), "Sancta Maria" (Fauré), "Sometime You'll Remember" (Head), "Life" (Speaks), and "Jasmine Door" (Scott). Of these, "Life" and the popular "If I Were King of Ireland," were given by request, his singing of them making obvious the reason for such a request. In the Fauré number, the organ accompaniment added much to its effectiveness.

Miss Orrell, in addition to her fine support of the singer, was heard in two solo groups. These consisted of the Grieg andante, the "Guitarre" of Moszkowski, an allegro appassionata of Saint-Saëns, a charming "Melodie" of Polak, and Popper's "Vito." Miss Orrell is a cellist of genuine merit and her playing of these numbers added greatly to the evening's pleasure. Both Mr. Dostal and Miss Orrell were compelled to answer many recalls and were generous in their encores.

Percy Grainger With the Symphony Society

The first Sunday afternoon subscription concert of the season 1917-18 by the Symphony Society of New York, Walter Damrosch, conductor, was given on October 28, at Aeolian Hall, New York, before an audience which completely filled the hall.

The concert opened with Handel's concerto in F, for two wind instrument choirs and string orchestra. This was followed by Mozart's symphony in D, No. 38, a work which, though seldom played, abounds in refreshing melodic beauties, and is in the truly "Mozartian" vein. The other orchestral number was Granville Bantock's descriptive and dramatic comedy overture, "The Pierrot of the Minute," an effective work, heard here before. The most important feature of this concert was the appearance of Percy Grainger, who played Rubinstein's concerto in D minor. This work, which is well suited to Mr. Grainger's temperament, received a highly artistic reading at the hands

of the celebrated soloist, who infused most beautiful coloring and deep feeling into it.

He was enthusiastically applauded, and recalled many times.

Fritz Kreisler Opens His Season

The first of the local violin recitals of Fritz Kreisler for the season took place at Carnegie Hall, Sunday afternoon, October 28. He played Tartini's G minor sonata, a Bach suite, Bruch's "Scotch" fantasia, and shorter numbers by Friedemann Bach, Beethoven, Haydn, Schubert (a melodious rondo very cleverly and reverentially transcribed by Carl Friedberg), Grasse, Kreisler and Smetana. The artist exhibited again all those qualities of tone, technique, and musicianship which established his fame here many years ago. On the whole, the Kreisler intonation was not any too pure, and an occasional bit of roughness in tonal attack marred the symmetry of the delivery, but there remained much to admire in the musicianship and interpretative variety of the player. He was applauded much and sincerely.

NEW YORK CONCERT
ANNOUNCEMENTS

Thursday, November 1

Eva Gautier. Song recital. Evening. Aeolian Hall.
Alice Gentle. Song recital. Evening. Carnegie Hall.
Symphony Society of New York—Percy Grainger, soloist. Afternoon. Carnegie Hall.

Friday, November 2

Raymond Wilson. Piano recital. Afternoon. Aeolian Hall.
Lois Long and Franklin Riker. Joint recital. Evening. Aeolian Hall.
Lutz String Quartet. Evening. Washington Irving High School.

Saturday, November 3

Mme. Schumann-Heink. Song recital. Afternoon. Carnegie Hall.
Guimaraes Novais. Piano recital. Afternoon. Aeolian Hall.
Leon Rothier. Song recital. Evening. Aeolian Hall.
Namara, soprano; Seymour Bulkley, tenor; Aurelio Giorni, pianist, with the New York Mozart Society. Afternoon. Hotel Astor.
Florence Easton, soprano; Francis MacLennan, tenor; Maximilian Pilzer, violinist; Adolph Bolm and his Russian dancers. For Soldiers and Sailors' Christmas Cheer Fund. Evening. Carnegie Hall.

Sunday, November 4

Efrem Zimbalist. Violin recital. Afternoon. Carnegie Hall.
Symphony Society of New York—Mischa Elman, soloist. Afternoon. Aeolian Hall.
Mary Zentay. Violin recital. Evening. Cort Theatre.
Hans Barth. Piano recital. Afternoon. Princess Theatre.

Monday, November 5

Mischa Levitzki. Piano recital. Evening. Aeolian Hall.
Carolyn Cone-Baldwin. Piano recital. Afternoon. Aeolian Hall.

Tuesday, November 6

Charles Cooper. Piano recital. Afternoon. Aeolian Hall.

Thursday, November 8

Harold Bauer-Jacques Thibaud, with Society of Friends of Music. Piano and violin recital. Afternoon. Punch and Judy Theatre.

Louis Graveure. Song recital of Bryceson Treharne works. Afternoon. Aeolian Hall.

Boston Symphony Orchestra. Evening. Carnegie Hall.

Friday, November 9

Biltmore Morning Musicals—Geraldine Farrar, soprano; Rita Formia, mezzo-soprano; Richard Buhlig, pianist; Herman Sandby, cellist.
Christine Langenhan. Song recital. Evening. Aeolian Hall.

Saturday, November 10

Boston Symphony Orchestra. Afternoon. Carnegie Hall.
Symphony Society of New York. Children's concert. Morning. Aeolian Hall.

Harold Bauer. Piano recital. Evening. Aeolian Hall.

Sunday, November 11

Philharmonic Society. Afternoon. Carnegie Hall.
Eddy Brown. Violin recital. Evening. Carnegie Hall.
Symphony Society of New York—Claudia Muzio, soloist. Afternoon. Aeolian Hall.
George Reimherr. Song recital. Evening. Princess Theatre.

Monday, November 12

Joseph Bonnet. Organ recital. Afternoon. Hotel Astor.
Dorothy Berliner. Piano recital. Afternoon. Aeolian Hall.

Antonio Angluti. Song recital. Evening. Aeolian Hall.

Tuesday, November 13

Frances Alda. Song recital. Evening. Carnegie Hall.
Moses Boguslawski. Piano recital. Afternoon. Aeolian Hall.

New York Chamber Music Society. Evening. Aeolian Hall.

Wednesday, November 14

Harold Bauer-Jacques Thibaud, with Society of Friends of Music. Piano and violin recital. Afternoon. Punch and Judy Theatre.

Thursday, November 15

Mary Jordan. Song recital. Evening. Aeolian Hall.
Philharmonic Society. Evening. Carnegie Hall.
Symphony Society of New York. Afternoon. Carnegie Hall.

Arthur Alexander. Self accompanied song recital. Afternoon. Aeolian Hall.

LEVITZKI ASTOUNDS CHICAGO
SYMPHONY AUDIENCESYoung Pianist Arouses Unprecedented Enthusiasm,
Playing the Saint-Saëns G Minor Concerto

By a striking coincidence, on the very day upon which Jascha Heifetz, the new violin phenomenon from Russia, was winning such praises as seldom if ever before have been accorded a debutant in New York, Mischa Levitzki, pianist—American to be sure by birth and inclination, but with Russian blood in his veins from both parental branches—was duplicating the feat of Heifetz, making his debut with orchestra in the next to the largest city in the country, Chicago. Levitzki, too, is scarcely older than Heifetz, and though virtuosos of their age, as a rule, would be considered merely in the light of youthful prodigies, these two young men must be judged for what they really are, artists of the utmost maturity. Both drew from the critics such a unanimous chorus of warm praise as falls to any artist scarcely once in a generation.

Heifetz is mentioned elsewhere. Here we have to do with Levitzki, master pianist.

A glance at the notices which follow shows that they represent not the everyday work of the critics, whose profession calls upon them to see and hear each and every artist who visits the city. They are, on the other hand, one of those spontaneous outbursts of genuinely interested praise of which the critics, whatever the public may think, are perfectly capable whenever a new, piquant and satisfying dish of genuine musical beauty is served up for the delectation of their jaded palates. To print all the notices—all, incidentally, pitched in the same key—which Levitzki's playing of the concerto last Saturday brought him would require columns; but the following will give in brief compass an excellent idea of the genuine enthusiasm for his work shown by the critics, an enthusiasm which was more than fully shared in by the public that heard him.

Maurice Rosenfeld, in the Daily News, sounded the general note of enthusiasm. Said he:

Mischa Levitzki, the young American pianist, created a veritable furor with his virile and intensely rhythmic performance of the Saint-Saëns G minor concerto for piano and orchestra.

There is, in this pianist's musical equipment the Russian ancestry of his parents which accounts for a deep feeling for the emotional element in the music which he plays, and there is besides such confidence in his own technical means, and in his understanding of the message to be conveyed through his interpretation that he carried his audience with him throughout the three movements of the concerto.

Herman Devries, in the American, was no less cordial:

The effect of his playing was electrical. His art is ripe, mature, with the poise, dignity and restraint of the great men of the concert platform. He does not belong to the young generation of artists—he is grown to the full artistic stature that knows neither date nor past.

In choosing the G minor concerto, he realized and used to its fullest every opportunity for the display of his exquisitely polished technique, the purity and grace of his passage work, the swinging power of chords, and the tasteful delicacy and charm of his phrasing. More than all these, because so irresistibly personal, is his extraordinary feeling for rhythm.

Mr. Stock's task was an easy one, for although Levitzki has temperament, he has also remarkable restraint for one so young, and therewith handled his changing rhythms with surety and compelling clarity.

This tone was only echoed in what all the other prominent critics wrote. Here are extracts from others of the principal notices:

Mischa Levitzki gave a beautiful performance of the Saint-Saëns concerto in G minor for piano and orchestra. While he is young and plays with the glorious courage of youth, he has the solid qualities, too. There is nothing ostentatious in his playing, no daring of things without due cause, but when the thing is to be gone into with a will, he dashes with seeming recklessness. Even in these virtuoso days his technique is something to admire for its brilliance, and his playing of the dainty second movement was exquisite with its delicate colorings and perfect clarity. Yesterday he demonstrated that he is an artist completely arrived, one who will shortly be an important figure in the world of music. At the close of the concerto he was given a demonstration of unaccustomed heartiness, and it was richly deserved.—Karlton Hackett, Post.

Young Levitzki playing the pianist's part in the second of Saint-Saëns' concertos is the best reply Chicago can make to the restless query about where to go tonight! It is the best reply, that is, to those capable of reacting to his exposition, for the right labeling of which these seem to be the descriptive: brilliant, brainy, correct, clean, dazzling, easy, fragrant, insouciant, lovely, musical and sensuous. The revival for Levitzki makes the seventh inclusion of the concerto in this series of programs; and it has been played better by nobody—not even by Saint-Saëns, who used it when here in 1907—than by this week's visitor. Levitzki's was something finer than an exposition of sheer facility while being that also.—Frederick Donaghy, Chicago Tribune.

He gave a most satisfying account of himself in a brilliant performance of Saint-Saëns' second concerto. He went at it in a genuinely manly fashion, and showed repeatedly that he knows how to build climaxes consistently—not once did a climax get ahead of him.

The second movement was entirely free from the sugary commonplaceness that is apt to be its most striking quality in the hands of most pianists. The proper accents and that accelerando just after the first exposition, that should always be there, but so often is not, served to make the scherzo just what the composer intended it to be.

The closing movement was another study in effective bravura playing and brought the young pianist eager applause and several recalls.—Henriette Weber, Examiner.

This young man—he is scarcely out of his teens—appeared in Chicago for the first time last year at a recital of his own given in the Playhouse. At that time he disclosed more than ordinary talent and that talent again was made manifest in generous fashion yesterday. Already Mr. Levitzki has walked far down the path which leads to success and even fame. His execution is nimble, and he is not without a sense of the poetic. He played with virtuosity and with authority which showed that he knew well what he was about. In the concerto Mr. Levitzki was brilliant as well as imaginative.—Felix Borowski, Herald.

Thief Sentenced for Robbing Dr. Muck

Frederick Greisheimer (former husband of Lillian Lorraine, the actress) has been sentenced to serve one year in prison at San Francisco for mulcting Dr. Muck, of the Boston Symphony Orchestra, and other German-Americans out of large sums of money by representing himself as a collector of a fund for a German publication.

GOTHAM GOSSIP

Buckhout and Schubert in Loomis Works—Maryon Martin, of Lynchburg—"Staccato Notes" by Linnie Love—Southland Singers' Rehearsals and Patriotic Meetings—Hanna Brocks-Oetteking Notices

Frances de V. Ball in New York—Warford and Reimherr Featured at Tonkünstler Musicales—Bogert Reopens Studio; MacDowell Club and State Teachers' Plans—Marzo's Fifty Years in New York

Mme. Buckhout began her series of composers' afternoons at her residence-studio October 24. Songs, piano pieces and violin solos by H. W. Loomis made an interesting program of nine numbers. So successful was this affair that the entire program will be repeated by unanimous request December 5. "I Came with a Song" and "Awake," both dedicated to Mme. Buckhout, pleased greatly. A unique number was "After the Lesson," piano duet, played by Mme. Buckhout and the composer. William Schubert, violinist, had a responsible part in the program. On October 31 compositions by Bernard Hamblen were performed.

Maryon Martin, of Lynchburg

Maryon Martin, the contralto, who sang and taught in the metropolis and vicinity for some years, is now successfully located in Lynchburg, Va. Her opera club of half a hundred members, of which she is director and stage manager, gave splendid performances in the Virginia city last winter. She has a large class of private pupils, several of whom have unusual voices.

"Staccato Notes for Singers"

Linnie Love, the enterprising soprano, who, with Lorna Lea, sings and teaches, some time ago issued "Staccato Notes for Singers." These aphorisms are so sensible and to the point that five of them are herewith reproduced:

Impure vowels spoil the tone. Clipped consonants ruin the sense. The natural voice is never fit for public work, no matter how glorious it may seem. You should no more sing without phrasing than speak without inflections and dramatic pauses. The breathing of a singer should (like any other feat of strength) be apparently natural. There is no short road to success. It's a long road and very hard to travel, and every traveler needs a big supply of patience, perseverance and a dogged determination to "get there."

Southland Singers' Rehearsals and Patriotic Meetings

Mme. Dambmann, founder and president of the Southland Singers, has issued postcard notices as follows:

You are cordially invited to bring your knitting and attend the patriotic meetings of the Southland Singers any Wednesday at the Coterie Club, 40 West Fifty-eighth street, from 12 to 1 p. m., begin-

ning October 31. Mme. Dambmann hopes to have the pleasure of welcoming you at some or all of these meetings.

Most sincerely,

Mrs. HAROLD J. MITCHELL,
Secretary.

310 West Fifty-seventh street.

Musicales, dances, concerts and masquerade balls are in the regular schedule of this club, conducted by Raymond V. Nold. Dates for these functions are as follows: Monday, November 26, 1917, informal musicale and dance; Tuesday, January 15, 1918, first concert; Monday, February 4, masquerade ball; Tuesday, April 9, second concert. All affairs will be held at the Hotel Plaza at 8:30 p. m.

Hanna Brocks-Oetteking Notices

Hanna Brocks-Oetteking, a singer of unusual attainment, who sings oratorio, songs, arias, etc., in all modern languages, has notices both from North and South America, having lived in the latter country for some years. Two of these notices are as follows:

The soloist was Hanna Brocks-Oetteking. Her bell like soprano and excellent training were evident from the very start. She succeeded splendidly in the coloratura passages of Strauss' "Voci di primavera," which she sang with orchestra, and was enthusiastically applauded also for her songs with piano.—Brooklyn Free Press.

A select audience assembled on Saturday to listen to both artists. The extraordinarily difficult coloratura aria, "Una voce poco fa," from Rossini's "Barber of Seville," was sung by Hanna Brocks-Oetteking, showing fine intellectual comprehension and excellent clearness of voice. The Lieder also received a beautiful and poetic rendition, not only the graceful ones, for which the singer seems to possess a special talent, but also those on broad poetic and melodic lines, like Richard Strauss' "Ständchen."—La Plata-Zeitung, Buenos Aires.

Frances de V. Ball in New York

Frances de Villa Ball, Leschetizky pupil, concert pianist and piano instructor, is now located at 356 West Twenty-second street, New York. October 18 she gave a piano recital for the Women's Club, Albany, N. Y., playing a program mostly by modern composers. The first week in December she will play again in Albany, giving a recital for the Unitarian Church.

Warford and Reimherr Featured at Tonkünstler Musicales

On October 23 the Tonkünstler Society held its first musicale of the season in the Myrtle Room of the Waldorf-Astoria Hotel. Judging from the enthusiasm displayed and the size of the audience, which quite overflowed the hall, the society will soon have to secure larger quarters for their concerts.

The program opened with an excellent performance of the Dohnanyi sonata in B flat, op. 8, for piano and cello, by Mrs. A. Roebelen and P. G. Anton. The latter played two solos by Fitzenhagen. Richard Arnold, violinist, and Ernst Bauer, viola player, joined the first named musicians in Schumann's quartet in E flat, op. 47, for the closing number.

George Reimherr, tenor, was the vocal soloist, and he acquitted himself admirably. Rogers' "Cloud Shadows"

was especially effective in the first group, as Mr. Reimherr knows well how to modulate his voice for beautiful pianissimo effects. His second group included Fay Foster's "Winter," "Question and Answer," by Haile, Forsyth's beautiful song, "From the Hills of Dream," which the singer had to repeat, and Claude Warford's stirring "Earth Is Enough." In this song Mr. Reimherr reached unexpected heights of dramatic ability. He and the composer (who accompanied all the songs) were vociferously applauded. Encores were demanded after both groups.

Bogert Reopens Studio; MacDowell Club and State Teachers' Plans

Walter L. Bogert, teacher of singing, has opened his studio for the season, and many pupils have already enrolled. Monday evening, November 5, Mr. Bogert will give a lecture-recital of folksongs for the Washington (D. C.) Society of Fine Arts. The program will offer twenty-one folksongs of Ireland, Greece, Russia, France, Hungary and Scotland. The music committee of the MacDowell Club, of which Mr. Bogert is chairman, announces that the opening recital will occur on the afternoon of Election Day, November 6, with Ernest Hutcheson in a piano recital.

Frank Wright, president of the New York State Music Teachers' Association, has appointed Mr. Bogert chairman of the 1918 convention committee, requesting him to choose his associates on the committee. Mr. Bogert has selected Harriette Brower, Frederick Schlieder, F. Morris Class and Albert D. Jewett. This committee will have entire charge of the next convention, which will be held at the Hotel Majestic, New York, in June, 1918.

Marzo's Fifty Years in New York

A banquet will be given at the Waldorf-Astoria Hotel on November 7 to Eduardo Marzo, in recognition of fifty years of musical work in America. Mr. Marzo is well known as an organist of leading Catholic churches, composer, etc. The committee in charge is as follows:

Rt. Rev. Mgr. James H. McGann, Rt. Rev. Mgr. Francis H. Wall, Rev. James B. Curry, Rev. John F. Brady, William P. O'Connor, Charles H. Ditson, Harry E. Tremaine, A. F. Adams, W. L. Coghill, Walter Damrosch, Victor Herbert, Lieut. John Philip Sousa, Homer N. Bartlett, Clifford Demarest, Franz Kneisel, Alexander Lambert, David Bispham, F. Tertius Noble, Dr. Christopher Marks, Comm. Antonio Stella, M. D., Hon. John J. Frasci, Comm. Giulio Gatti-Casazza, Cav. Enrico Scognamiglio, Agostino de Biasi, Henry E. Krebhiel, J. M. Prialux, Addison F. Andrews and Louis R. Dressler.

Raymond Wilson's Program

For the New York debut of Raymond Wilson, at Aeolian Hall, on Friday afternoon, November 2, the young pianist from Syracuse will play the following program:

"Menuet," Schubert-Godowsky; "Tambourin," Rameau-Godowsky; capriccio, Dandrieu-Godowsky; sonata in B flat minor, op. 35; Chopin; "Scenes from Childhood," Schumann; "Refleta dans l'eau," "Soiree dans Grenade," "Jardins sous la Pluie," Debussy, and two etudes—"Ricordanza" and "Mazepa," Liszt.



Photos by Bain News Service.

MACLENNANS AT THE END OF A PERFECT SUMMER VACATION.

This snapshot collection shows the MacLennans in various pastimes at their country home in Port Washington, L. I., the past summer. (1) The MacLennan family out for a stroll. (2) The gifted tenor in rural costume, with his wife, Florence Easton, and their baby girl, Wilma. (3) Three farmers. (4) Francis MacLennan at the wheel of his launch, making a landing. (5) Mother and daughter at play. (6) Wilma feeding Monsieur de Monk. (7) Florence Easton, showing that she is a first class "picker."

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES MUSICIANS SUFFER
PENALTY FOR FINANCIAL MISDEEDSLester Donahue's First Recital in Home Town—The
Musical Center of the City Moving

Los Angeles, Cal., October 22, 1917.

The event of the week was a recital at Trinity Auditorium on October 16 by Lester Donahue. This young Los Angeles pianist, who has won his laurels in the great art centers of the East, made a splendid impression here and was acclaimed by a good sized and extremely fashionable audience. It would perhaps not be true to say that he made a deep impression, such as is made by players of a more impassioned temperament, but it was evident at every moment that he gave genuine pleasure to his audience, which toward the end of the program was aroused to a pitch of enthusiasm. The program might have been adjudged a trifle heavy for a Los Angeles audience. It opened with the Bach-d'Albert "Passacaglia," well calculated to display the pianist's massive technique. The same may be said of Schumann's "Toccata," but neither of these gave any opportunity to judge of the player's power of varied expression.

Beethoven's sonata, op. 90, the short sonata, showed his grasp of the classic style and left no doubt as to his thorough mastery of its various shades and nuances of sentiment. It may be added here also that he carefully avoided any approach toward sentimentality, and this is true also in all else that he played on this program.

Chopin was represented by the nocturne in C minor, the "Tarentelle" and the "Berceuse," and it is not with any feeling or intention of making an adverse criticism to say that he is not, "par excellence," a Chopin player. These pieces were beautifully rendered—brilliantly, charmingly—but Donahue is better in other schools. The Beethoven, the Liszt "Après une Lecture du Dante," the Dohnanyi rhapsody in C major, all of them offer more sympathetic scope to his powers of interpretation, of climax building, and especially of intellectuality.

The American composer was represented by Carpenter's "Little Nigger, Little Indian and Little Dancer," dedicated to Donahue and proving a rare delight to this audience. Observing how thoroughly such compositions are understood and enjoyed by the average American audience, one is led to wonder why and wherefore pianists do not include more of them in their programs.

In a certain way this recital was a triumph for Donahue. Naturally there have been here a certain number of doubters, in spite of his Eastern success. It is always hard to realize that the man one has known ever since he was in kilts has really arrived at greatness. But this recital banished forever any such doubting spirit in the minds of even the most confirmed skeptics. "Nonsense! He don't amount to anything! I've known him ever since he was a baby!" is an argument that Donahue has now answered and refuted in a most satisfying manner. Let us hope that from this some of these people will learn to realize that distance does not always lend enchantment, and that artists do not necessarily have to come from foreign parts to be worthy of recognition.

Romeo Frick and Mrs. Frick in California

Romeo Frick and Mrs. Frick, well known to MUSICAL COURIER readers, who recently arrived in Los Angeles, have taken up their residence at 1916 Vista Del Mar avenue, Hollywood. Mr. Frick also has a studio in Blanchard Hall. This excellent baritone and teacher, whose success in Berlin has given him an enviable reputation, was driven out by the war, and has resided for several years in Oakland. He comes South for the reason that it offers a more agreeable place of permanent residence. He and his wife are welcome additions to the Los Angeles musical colony.

Musician-Financiers in the Penitentiary

Elder, Derby and Deeble, former directors of the Los Angeles Investment Company, have left to serve sen-

tence in the penitentiary at McNeil's Island. They were convicted of using the mails to defraud. This is of interest to MUSICAL COURIER readers because this company was founded in a most harmless co-operative spirit by musicians who clubbed together to take up some land and put up some cottages for their own use. Little by little they induced many of the musicians of the city, especially orchestra players, as the leaders of the movement were orchestra players themselves, to invest their savings in this scheme. It worked well for a time, while real estate was on the rise. But these musician-financiers ultimately bit off more than they could chew. They advertised largely and took in an immense amount of money from small investors. It is doubtful in my mind if they realized that they were adopting fraudulent means. It looks to me more like excessive optimism, enthusiasm and ignorance of financial methods. I am led to think this because they adopted one of the oldest plans in existence to make a big showing, that of declaring dividends from the capital stock of the company instead of waiting for the actual profits accruing from the turnover of property holdings. However that may be, there was many a hard earned dollar lost by musicians who could ill afford it when the company finally went to the wall.

Dreyfus-Plowe Recital

On October 17 at the Polytechnic High School Estelle Heartt Dreyfus, contralto, and Jay Plowe, flute, gave a most interesting program. It included "A la Kasbah," Hue, Mr. Plowe; "Deep River," Burleigh; "Sunrise Song," Troyer, and "My Star," Rogers, Mrs. Dreyfus; "Valse Lente," Sieveking; "Tambourin," Leclair; "From the Southland," Burleigh, played by Mr. Plowe, and "Czardas," Korbay; "Habanera," Romero; "Hopak," Moussorgsky, by Mrs. Dreyfus. I have given this program in full because it is so full of interest and so out of the ordinary. It was given with explanatory notes. Mr. Plowe gave some very interesting encores on the Japanese flute. There was a large and very attentive and enthusiastic audience. Miss Parsons and her assistants are creating a wonderful musical atmosphere in this school. Mrs. Dreyfus, who is noted for her "purpose programs," has left for the North, where she has a number of recitals.

How the City Moves

Newcomers here constantly ask where to locate, but that is not as easy to answer as might seem. For many years Blanchard Hall has been the one studio building of any importance in the city. This building was controlled by that brilliant organizer, F. W. Blanchard, present manager of the Los Angeles Symphony Orchestra, manager of the production of "Fairyland" two years ago, president of the Gamut Club, a friend and leader among musicians, though not a musician himself.

Now the town is moving. Where Blanchard Hall stands, which was the very center of things a few years ago, is "too far north" at present. Whether it is too far north for the musician is a question. The chief department stores have moved away, it is true, and some of the musicians have moved with them. Some of them have gone to the Majestic Building, which is too far south; some of them to the Walker Building, which is rather too far west. The MUSICAL COURIER still retains its offices in Blanchard Hall and finds it satisfactory. Cars from Hollywood and Pasadena, the two most populous residential suburbs, pass much closer to this location than they do to either of the other studio buildings.

Thomas Askin's Unique "Musical Adaptations"

Thomas Askin, the actor-singer, gave the first recital of his 1917-18 season at Anaheim, Cal., on October 4. The program presented featured character sketches in song, and the artist's own unique musical adaptations, an art form employing song, recitation and gesture. Askin has a splendid conception of emotional values and uses these values with telling effects both in song and recitation. Clara Louise Newcomb gave her usual able assistance at the piano and received many compliments for her splendid

work. During the coming year Mr. Askin will spend part of each week in Anaheim, devoting his time to teaching. The people of Anaheim are to be congratulated on having an artist of Mr. Askin's ability in their community.

Local Items

Delmore Cheney, whose studio has been until recently in the Majestic Building, has moved to the Walker Auditorium Building, Rooms 679-680. This building is centrally located and quite a number of musicians are taking studios there. It is situated at 730 South Grand avenue, a block from Trinity Auditorium, and on the edge of the new shopping district.

Carolyn Alchin, noted author and teacher of harmony and composition, has been induced to join in a debate on harmony to be held at the next meeting of the Organists' Guild of Los Angeles, November 3. Miss Alchin will be the only woman present, but the men will find that when it comes to a debate on harmony she can hold up her end manfully.

Frederick A. Herrmann, organist, teacher and writer, head of the Ostrovsky Institute for Musicians' Hand Development, has accepted the position of organist in the First Church of Christ (Scientist), recently vacated by Archibald Sessions, who has moved to New York.

The Woman's Lyric Club began its rehearsals last week with a larger attendance than ever, in spite of the manifold interests which now occupy the minds of all our women. What with Red Cross, Belgian and Polish relief and other war needs, it is surprising that the ladies can find time for music at all.

The Orpheus Club and the Ellis Club have started in their work for the winter season, and their leaders, Dupuy and Poulin, report that they have lost only two or three singers through military duties. This is good news. Let us hope that it will continue so.

Margaret Goetz, intrepid worker in the cause of art, opened her ninth season of song recitals on September 15. There are five recitals in the series, two weeks apart, the last one falling on November 10. Miss Goetz is assisted by the best of the local talent and also by the world's most famous artists (with the aid of the Victrola). F. P.

SAN FRANCISCO SYMPHONY
STARTS ITS "POPS"

San Francisco, Cal., October 21, 1917.

The San Francisco music season assumed active form today. The San Francisco Symphony Orchestra, directed by Alfred Hertz, played at a "pop" concert the "Masaniello" overture, "Alsatian Scenes" by Massenet, an orchestral arrangement of two Grieg songs, Chaminade's "Scarf Dance," and the second of Liszt's rhapsodies, to a large and immensely enthusiastic audience. The Cherniavskys closed their San Francisco season at the Columbia Theatre, and the De Vally Opera Company opened a new week at the Savoy, with an excellent performance.

Concerts at the Presidio

Under the direction of Mr. Lurvik, weekly Sunday afternoon performances are now given at the Fine Arts Palace of the P. P. I. Exposition, the surviving relic of San Francisco's great show.

This afternoon Elias Hecht, Mrs. P. Jarboe and Marie Partridge Price were the entertaining artists. Among other recent participants in this class of concerts were Clemence Du Chene of the De Vally Opera Company, Georges Simondet of the same organization, Sigmund Beel, Bernard Jaulus and a select orchestra, and Gyula Ormay. Mrs. Phebe A. Hearst has been interested in the entertainments which are all high class and are intended largely to entertain officers of the U. S. training camps at the Presidio, on the grounds of which the Palace of Fine Arts stands.

Notes

The fourth season of the Beethoven Club has been opened at the Berkeley Piano Club rooms, under the direc-

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701 Centre St., Redlands, Cal.

ST. DENIS, RUTH
Dancing
"Denishawn," S. Alvarado St., Los Angeles

VECSEI, DESIDER JOSEF
Pianist
Blanchard Hall, Los Angeles

WALKER, DAVID H.
Musical Courier Correspondent
2243 Steiner St., San Francisco

tion of Roscoe Warren Lucy, with the following performers: Aileen Murphy, Louise Ruddick, Betty McInerney, Verne Driver, Aileen Newell, Laura Epstein, Fay Cutler, E. George Harlow, Grace Jurger, Olive Peters and Marguerite Griffin. The program included Beethoven, Liszt, Saint-Saëns, Raff, Grieg and Sinding.

Julia Heinrich, daughter of the late Max Heinrich, gave a vocal recital recently at the Girls' Club. Her voice and manner were much complimented. She was accompanied by Adeline Maude Wellendorff.

The soloists selected for the forthcoming performance at Santa Rosa of Mendelssohn's oratorio "Elijah," are the following well-known singers: Helen Heath Colburn, San Francisco; Annabelle Jones, Berkeley; Hugh Williams, Oakland, and Albert E. Brear, Berkeley. This performance will be the opening of the fifth season of the Santa Rosa Choral Society.

The San Francisco branch of the State Music Teachers' Association gave a concert on October 19 at which, as performers, Henry B. Pasmore, Marion Vecki and Abbie Bailey Scott appeared. The occasion was enjoyable.

A recital was given at the Durini studio this afternoon at which the performers included Mrs. Elmette Lippincott, Mrs. Charles Smith, Alice Bradley and Mrs. Kyris Gibbons, sopranos; Lillian Coe and Mrs. Williamson, contraltos; Walter Barnow, Harry Vejar, Charles Smith, G. Gilbert and John Landucci, tenors, and Eugene B. Schriber and Whitney Johnson, baritones. The event took place too late to be attended prior to the writing of this letter.

D. H. W.

SAN DIEGO AMPHION CLUB PRESENTS MME. MATZENAUER IN SEASON'S OPENING

The San Diego season may be said to begin with the first concert of the Amphion Club, which this year was opened by Margaret Matzenauer in a splendidly arranged program, Miss Ballard being at the piano. Every year this organization, under the skillful management of Gertrude Gilbert, the president now for many years, strikes a higher success, and this year looks as though it will be the greatest in the history of the club. Owing to the large number of army and navy men and their families, the club has made special arrangements to cover their presence in town and the advantage was eagerly taken.

Madame Matzenauer was welcomed by an immense audience and more than charmed her audience, receiving the most generous applause, and on the completion of her recital was compelled to receive an almost continuous line of admirers, Gertrude Gilbert acting as hostess. Words of praise should not be missing for the charming accompanist, who made many friends both in her solos as well as in her accompaniments.

Music for Camp Kearney

Camp Kearney, which is situated within easy motor distance of San Diego, is to hear the People's Chorus (Willibald Lehmann, director). The program will consist of ten chorus numbers and a few solos carefully selected. The many thousands of soldiers and sailors stationed here have provided an enthusiastic audience to all musicians who have been and are willing to do their bit. The singers, many from the Professional Musicians' Guild, which is very active in assisting at entertaining the boys, find it a rare pleasure to do anything for them as the thunders of applause made by many male hands is something to be treasured in the annals of an artist's memory.

Concert of the Municipal Music Committee

Gertrude Gilbert, as chairman of the new Municipal Music Committee, presented Inga Orner on Sunday at the Spreckels Organ in Balboa Park. Willibald Lehmann proved a sympathetic accompanist to the singer, who delighted a large crowd. All sailors and soldiers in training in the park were the invited guests of the artist. Dr. Humphrey J. Stewart divided honors with the soprano by his rendition of the ballet music from the music drama, "Gold," composed by himself for the Bohemian Club of San Francisco and given by them at their last yearly jinks.

Julia Heinrich on the Way East

Julia Heinrich has left La Jolla, her summer abode, and travels east by way of San Francisco, filling engagements en route.

T. G.

SANTA BARBARA

At the meeting of the Music Study Club on October 2 a program of primitive American music was given. A paper on the subject was read by Mary Overman, illustrated with aboriginal airs on the piano by Mrs. E. C. Overman. "Ojibway Love Song," "Zuni Tribal Song" and "Zuni Sunrise Song," as well as Cadman's Indian songs were

given. On October 16 the program consisted of "Primitive Negro Music"; a paper by Miss Beach with illustrations from Dvorák, Coleridge-Taylor, Burleigh and some of the old negro melodies. Current events were reported by Mrs. Caroline Dunshee, and the community singing for the evening was "Old Black Joe," closing, as usual, with "The Star Spangled Banner."

The Woman's Club presented a program of music and dancing on Wednesday afternoon, October 10. Gloria Mayne, soprano; Elsa Newton, pianist, and Juline Berri provided a pleasing entertainment. Of special interest was the group of Carlos Troyer's Indian songs, given by Miss Mayne in costume.

Music at the Recreation Center

The music committee of the Chamber of Commerce and Commercial Club held its first fall meeting this week. C. A. Hollingshead, temporary chairman, who so ably conducted the community singing during the summer, made his report of eleven meetings with excellent soloists, attended by an average of 300 persons on alternate Sunday afternoons. It was decided to give a series of six or eight popular concerts at Recreation Center, when celebrated artists visiting this Coast will be presented at prices ranging from 25 cents to \$1. In order to do this a guarantee fund will be raised.

Mrs. Helen Manekke Barnett, who has been in Chicago for the past four months, has returned to her studio in Santa Barbara. During the month of September Mrs. Barnett was soloist at the Church of the Disciples in Chicago. She gave a successful recital in that city in August.

Sherwood School Establishes Branch

The Sherwood School of Music in Chicago has established a branch in Santa Barbara. This is in line with its plan of extension work and the standardization of music teaching. Two competent pedagogues, Mrs. Pearl A. Merrill and Mrs. Caroline K. Dunshee, have been appointed teachers for this branch, and will carry on the Sherwood School work in connection with their private teaching.

C. K. D.

SACRAMENTO

Estelle Heatt Dreyfus opened the Saturday Club season with a concert on Saturday afternoon, October 20. Following the program there was a tea in the reception rooms of the club house. (Detailed notice will follow).

A particularly interesting meeting of the Sacramento Music Teachers' Association was held Monday evening, October 15. Officers for the ensuing year were elected as follows: Miss Florine Wenzel, president; Miss Florence

Linthicum, vice-president, and Mrs. C. C. Stiver, secretary-treasurer.

Constance Mering appeared as instrumental soloist at the opening of the Beethoven Club at Galt on October 13. A varied and interesting program was rendered. Miss Mering is a pupil of Tina Lerner.

Ida Shelley, pianist, and Emily Rubison, violinist, are planning to give a series of musical evenings during the coming winter.

Mrs. J. P. M.

BOISE, IDAHO

Five of the advanced pupils from the class of Grace R. Sensenig gave a delightful program at Eiler's new hall, October 12. It was well attended. This is the first of a series of recitals Miss Sensenig is planning to give. The program was as follows: "Tarentella" (Denec), Lucile Kessler; impromptu, op. 90, No. 4 (Schubert), Mae Wade; "Sad Story," "Folk Song" (Reinhold), Helen Eagleson; "Tarentella" (Poldini), Marian McGirr; gavotte (Bach), Vaughn Prater.

Biltmore Musicales Begin November 9

The Biltmore Friday Morning Musicales will open on November 9, in the grand ballroom of the Biltmore Hotel, New York City. Among the artists appearing on this occasion will be Geraldine Farrar, soprano (her only concert appearance in New York this season); Richard Buhlig, pianist, and Herman Sandby, cellist.



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EVAN WILLIAMS

American Tenor

Aeolian Hall, New York, October 21, 1917

As for Mr. Williams, he is a standby. Yesterday he was in good voice and throughout a characteristic program, all in English, he sang with the authority and the perfect enunciation that we expect of him.—*Globe*, October 22, 1917.

Mr. Williams displayed in his delivery of their compositions his approved and altogether admirable oratorio style.—*Evening World*, October 22, 1917.

He did some really beautiful singing, particularly in the excerpt from the "Christmas Oratorio" and the "Mount of Olives."—*Evening Journal*, October 22, 1917.

The eminent tenor's recital never fails to appeal to a large and sincere following. Mr. Williams was not only a great musical delight, as he has been for many seasons, but he arranged a program that was far from the beaten path of vocal lists.—*American*, October 22, 1917.

Evan Williams' song recitals always draw crowds in New York. Most of the songs were American and they were sung with admirable enunciation and smooth voice and with a

slight sentimental turn that always has made Mr. Williams' singing interesting to the public.—*Herald*, October 22, 1917.

In excellent voice and with a generous program of not less than twenty songs, Evan Williams again pleased a capacity audience.—*Telegraph*, October 22, 1917.

There is still a remarkable potency of expression and deep feeling that makes so much of Mr. Williams' singing profoundly impressive and intelligent. One of the most remarkable of his achievements was the air, "Haste, Ye Shepherds," with its preceding recitative from Bach's "Christmas Oratorio." The air abounds in long phrases, of ten full florid "divisions," as the old English term is. Such passages are a stumbling block for most modern singers. They are generally considered hopeless; they are called "instrumental" in character and apologized for. They are not hopeless, however, for such powers as Mr. Williams'. He not only sang every one of them in a single breath, without signs of distress at the end, but he showed how such passages are not merely ornamental, but can be made musically expressive—an enhancement of the tender sentiment of the words.—*Times*, October 22, 1917.

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OLD FAVORITES REVISIT BOSTON

Christine Miller and Kreisler Welcomed Back—Maier and Pattison in Two Piano Novelties—Rosita Renard Makes Strong Impression—A Young Steinert Makes His Debut—Items From Hub Artists and Studios

Guy Maier and Lee Pattison gave a recital of music for two pianos Tuesday evening, October 23, at Jordan Hall. The pair added to the favorable impression made here a year ago. Messrs. Maier and Pattison have shown much ingenuity in unearthing interesting compositions that are welcome additions to the too meager library of two-piano music. The program included Ropartz's beautiful "Piece in B minor"—very suggestive of César Franck; Debussy's "In Black and White," an ultramodern group of three tone-pictures inscribed "To Igor Stravinsky," which stimulated pleasant recollections of the "Petrushka" method; "To Lieutenant Jacques Charlot, killed by the enemy in March, 1915"; and "To A. Kussewitsky," the Russian conductor; a two-piano version of Saint-Saëns' "Omphale's Spinning Wheel"; two delightfully sensuous pieces by Gliere, "Danse Populaire" and "Chant Populaire"; Raff's charming "Gavotte and Musette"; Von Wilm's familiar variations, and a brilliantly barbaric Russian spree with an Oriental flavor, "The Orgy," by Alexander Iljinsky.

No pair of pianists has shown a more effective ensemble than Maier and Pattison produced by their sympathetic, finely balanced playing. Theirs was a spiritual as well as a technical entity, and the flow of music seemed to be voiced by one commanding instrument. Mr. Maier and Mr. Pattison typify, in a measure, two contrasting temperaments, the former emotional, of the romantic school; the latter self possessed, of the classic group. The sustained interest of their program, together with their individual and ensemble skill, made this concert an enjoyable occasion for a well filled hall of demonstrative admirers.

Enthusiastic Welcome for Kreisler in Recital

Fritz Kreisler gave his first local recital of the season Sunday afternoon, October 21, at Symphony Hall. Carl Lamson was the accompanist. The program was the same which he gave a week later in New York, and which is reviewed on another page of this issue.

A huge throng overflowed the hall, and hundreds were accommodated on the stage. Mr. Kreisler was received

with the same enthusiasm that has always marked his appearance in this city. The highly refined, intellectual and temperamental elements of Mr. Kreisler's delightful personality and rare genius were never more in evidence. Add his brilliant technic, his emotional intuition so well expressed in a heart warming, glowing tone, and Mr. Kreisler's powerful hold on the public is readily understood.

Christine Miller Pleases in Recital

Christine Miller, the popular mezzo-contralto, gave her first Boston recital Thursday evening, October 25, at Jordan Hall. The program was that given since in New York, and noticed this week on another page.

Perhaps Miss Miller was scarcely wise to waste her interpretative genius and magnificent vocal abilities on so many songs that were utterly devoid of musical character. Not all, however, suffered from this defect. The notable exceptions to the commonplace were Fauré's "Carnaval" and "Marins d'Irlande," the latter a fascinating description of the sailors of Iceland; Foote's "Tranquillity"; Fisher's "I Heard a Cry"; Homer's "Cuddle Doon"; a stirring Indian song by Lieurance, and Mrs. Beach's version of "Pippa."

The admiration and enthusiasm of a large audience indicated that an uninteresting program need not necessarily mar the appreciation of an exceedingly mellow voice, rich and emotional, and a delightfully clear enunciation. Miss Miller sings with a stirring dramatic intensity that reveals a fine skill and musical intelligence. It would be a great pleasure to hear Miss Miller in a program more worthy of her voice and splendid musicianship. Katherine Pike's ability as an accompanist was a conspicuous feature of the recital.

Rosita Renard in First Boston Recital

Rosita Renard, pianist, gave her first Boston recital Thursday afternoon, October 25, in Jordan Hall. She played the following compositions. Organ prelude and fugue in D major, Bach-Busoni; sonata in F major, op. 5, Brahms; mazurkas, op. 30, No. 4, op. 59, No. 3; nocturne, op. 9, No. 3; etudes, op. 25, Nos. 5 and 12—Chopin; "Feu Follets," "Sonetto del Petrarca," No. 104, "Don Juan" fantasia, Liszt.

Miss Renard captivated a large audience with her charming appearance and her finished playing of a program which might have been deliberately designed to disclose her inspired ability at its best. Busoni's involved arrangement of Bach's super-capricious organ prelude and fugue in D major found her cheerful and unafraid. She seemed to enjoy it, and played every note, too! She gave a studied and impressive interpretation of Brahms' sonata. The andante and intermezzo were played with delicate sensitiveness and revealed a very becoming sense of rhythm. The Chopin mazurkas fascinated Miss Renard's hearers by reason of her beauty of touch and emotional appreciation. Truly great musical intelligence and unflinching spirit caused her playing to scintillate on the surface and to thrill because of its inner warmth.

Symphony Gives Third Concert

The third pair of concerts of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place in Symphony Hall, Friday afternoon and Saturday evening, October 26 and 27. The program was as follows: Symphony No. 4, Brahms; symphonic poem, "The Island of the Dead," Rachmaninoff; symphonic suite, "Spring," Debussy. The melodic charm of the second movement of Brahms' fourth symphony gives it an important place among the most beautiful and stirring of his works. The nobility and genius that permeates the first symphony are lacking here. Rachmaninoff's symphonic poem aims to express the picture "Toteninsel," by Arnold Böcklin. Mr. Muck's interpretation of the Russian's greatest work was intensely dramatic and emotional.

Patriotic Concert at Boston Athletic Association

Evelyn Jeane, soprano; Elvira Leveroni, contralto, and Ramon Blanchart, baritone, appearing with the Boston Symphony Orchestral Club; Andre Maguarre, conductor, presented an inspiring program at the big patriotic concert given Sunday afternoon, October 21, in the gymnasium of the Boston Athletic Association. The concert was for the laudable purpose of starting a fund for athletic equipment for enlisted men in the army and navy, and, gauged by the enthusiastic reception of the program, the occasion resulted in the financial support deserved. Miss Jeane, whose voice is a high soprano of distinctive quality, sang for the first time publicly the "Star of Liberty," a new composition by Alexander Steinert, Jr., the sixteen-year-old son of the head of the M. Steinert & Sons Piano Company. The setting is creditable, and, as interpreted by Miss Jeane, the song made notable effect. In the stirring "Marseillaise" the artist scored an even greater success.

Madame Leveroni, singing an aria from "Mignon" and "The Star Spangled Banner," made pleasant hearing with her full, warm contralto. Likewise successful was Mr. Blanchart, whose programmed number was Speakes' fine setting of "The Road to Mandalay." The orchestral selections, also patriotic in character, were from Planquette, Herbert, Novello and Kalman.

Raymond Havens Gives Recital in New Britain

Raymond Havens, pianist, assisted by Edith Castle, contralto, gave an interesting recital on October 16 at New



MARCELA CRAFT,
As Marguerite in "Faust."

Britain, Conn., the event being the first of the series of concerts given annually by the Prevocational Grammar School. Both artists were warmly received and called on for many encores. Mr. Havens, whose appearance was a re-engagement from last season, enhanced the favorable impression then made. His numbers included a group from Chopin, in the interpretation of whose work Mr. Havens excels; an effective little piece by Alkan and an etude and rhapsody by Liszt. For her share Miss Castle sang groups of English and French songs, including several amusing little pieces for children. Edward Laubin, of Hartford, was the accompanist.

News from the Studios

Marie Delano has taken a studio this season in the Pierce Building, where she has resumed lessons in scientific tone production and repertoire.

Elizabeth Stratton, mezzo-soprano, a pupil of Frederick N. Waterman, sang at the Randolph Women's Club this past week. As a result of the favorable impression created, she has been re-engaged for a second concert later in the season.

Pauline Danforth, a talented pupil of Heinrich Gebhard, will make her debut in recital on December 5 at Jordan Hall. Ethel Damon Clark, another pupil and present associate of Mr. Gebhard, will give a recital at Jordan Hall during the month of February.

Laura Littlefield Begins Season of Activity

Laura Littlefield, soprano, facing perhaps her busiest season, brings added beauty of voice and grace of expression to the concert stage. Recently, as the climax of the celebration marking the twenty-fifth anniversary of the opening of Rogers Hall, Lowell, Mrs. Littlefield gave a

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recital that resulted in an ovation from the admiring audience. In the aria, "Non la sospiri," from "Tosca," her artistic work was especially enjoyed. Other numbers included two attractive little songs in the French by Gretry and Messager, and an interesting group of English selections. On the program with Mrs. Littlefield appeared also George Vieh, a pianist and composer whose work is known to Boston.

Another recent appearance of Mrs. Littlefield was at a concert in Roslindale for the benefit of wounded French soldiers, given by the quartet of the Central Church, Boston, of which she is the soprano.

Boston Items

Martha Atwood Baker, soprano, has announced February 6 as the date of her first recital at Aeolian Hall, New York.

Percy Grainger, pianist, will give a recital in aid of the Boston section of the American Red Cross on the evening of November 19 at Jordan Hall.

Frances Nevin and John Hermann Loud, who last season associated in a series of opera talks musically illustrated, have published jointly a patriotic song entitled "Our Motherland."

Fay Cord, soprano, has been "doing her bit." Last week she met with marked success at the big patriotic concert at the State Armory, Brockton. Under the auspices of the Groton School, she has also given concerts recently at Camp Devens, Ayer.

Wright Symons, the American baritone, who visited Boston last season, is now in Paris. According to a letter dated October 8, he has been doing considerable concertizing, especially in the way of benefits for the men at the front. He has been featuring songs by several Boston composers, including Clough-Leigher's effective "Yesterday." Mr. Symons spoke of visiting London later in the fall.

The People's Choral Union (Frederick W. Wodell, director) has announced plans for its twenty-first season. Classes are now being held at Recital Hall on the following dates: Beginners' classes at 4:15 p. m. Sundays and 7:45 p. m. Wednesdays; advanced classes, 3:00 p. m. Sundays and 8:30 p. m. Wednesdays. The union chorus meets at 4:00 p. m. Sundays at Jordan Hall. New members are being accepted until November 14. COLES.

Dai Buell Recital at Aeolian Hall

An enthusiastic audience greeted the youthful pianist, Dai Buell, at her recital in Aeolian Hall, New York, on Thursday evening, October 25, and the enthusiasm increased as the program progressed. The "Rigaudon," by MacDowell, had to be repeated, and there were other numbers on the program which might have been heard again had the modest young woman at the piano been at all anxious to make records. Very few works on the list were even known to the audience, and it is doubtful if the musicians present were familiar with more than three works out of the dozen that were played. As Miss Duell played the more or less well known pieces by Bach, Saint-Saëns and Liszt in a manner to satisfy those who know the performances of the great pianists of the last quarter of a century, it is safe to infer that Dai Buell played the new and strange works on her program in a style that would have pleased the composers had they been present. At any rate, the public on this occasion evidently found much delight in the new works and the young interpreter. Her tone is musical, her technical skill ample, and she appears to have that quality conveniently called personal magnetism.

She was materially aided by the magnificent piano on which she played. The program was so unconventional that it is herewith given in full:

"Variations," Nawratil; "Fantasia" in C minor, Bach; "Gavotte," Gebhardt; "Toccata," op. 111, Saint-Saëns; "Marionetta," Scherbachoff; "Sommersunder," "Vaarjuel," Lie; "Rigaudon," MacDowell; two studies, Kwast; "Harmonies du soir," Liszt; "Berceuse," "Lesghinka," Lisoponow.

Uda Waldrop for New Rivoli Theatre

Uda Waldrop, the accompanist and organist, formerly of San Francisco, and now of New York, has been secured as chief organist for the new Rivoli Theatre, on Broadway and Forty-ninth street. The engagement was made by the director general of the Rialto Theatre, S. L. Rothapfel. The negotiations were conducted by Mr. Waldrop's manager, M. H. Hanson.

Leila Holterhoff's New York and Massachusetts Appearances

Leila Holterhoff, the blind California soprano who made a decided impression at her first New York concert last season at the Comedy Theatre, will give her first recital this year at Aeolian Hall, on Saturday evening, January 5, with Mary Wells Capewell again at the piano. The receipts of this concert will go to a special chapter of the Red Cross.

Miss Holterhoff sang her return engagement at the Lockport Festival, October 6, scoring an artistic success. When she left the concert hall, a white-haired gentleman followed her up the street, introduced himself as the minister of the largest church in Lockport, and expressed his admiration for Miss Holterhoff's singing, inviting her to remain over Sunday and give a special service at his church. This Miss Holterhoff had to decline, much to her regret, as she was obliged to leave immediately for Buffalo, where she was booked to appear at a private musicale.

Miss Holterhoff will give her first Boston recital for this season at Steinert Hall, November 20, assisted by the eminent Boston basso, Willard Flint. November 19, she is to appear in Stamford, Conn., in joint recital with Alois Trnka, violinist.

Mary Wells Capewell again will be the accompanist for Miss Holterhoff on her tour.

Frieda Hempel Opens Season in Oklahoma

Frieda Hempel, soprano of the Metropolitan Opera Company, opened her season in Oklahoma City, Okla., October 10, before an audience that filled the Overholser Theatre.

In reviewing the concert, the Oklahoma City Times says: Coloratura singers of the first order are rare today. Among the few is Miss Hempel, who achieved a great reputation in Berlin before she came to this country five years ago. Miss Hempel's voice is one of crystalline beauty. She is a fine exemplar of finished vocalization and she possesses undeniable artistic resource, manifested in a program varied in character. Added to these admirable gifts, she is a woman of charm and considerable beauty.

A group of five German songs opened the program, with "Oh, Had I Juhal's Lyre" taking the lead. Three songs of the thirteenth century, "Maiden Remember," "Mother, Please Explain" and "Ah, Let Us Sing of the Love of John," were most distinctly French. Kreisler's "Cradle Song," which is almost a household air in

America, called forth enthusiastic applause. The audience expressed its keenest satisfaction, however, in those numbers which showed to the best advantage the florid qualities of Miss Hempel's voice, "Theme with Variations" by Proch, "The Bird Song" by Taubert, and Strauss' intoxicating "Blue Danube Waltz."

In response to encores, Miss Hempel sang several favorite old English songs, including "The Last Rose of Summer" and "Annie Laurie."

Cannon Pupil Praised by Jamestown Critic

Gilden R. Broadberry, music editor and critic of the Jamestown, N. Y., Evening Journal, commented as follows upon the recital given before the Mozart Club by Lorene Welch, piano pupil of Franklin Cannon, the teacher of New York and Boston:

Lorene Welch, young in years but mature in her style of playing, presented a program of wide range, in respect to composers and schools, and one which demanded much in technic, style and mood. She achieved success in all numbers.

Miss Welch's playing is free from pose and mannerisms. She is dignified and earnest, and there is a noticeable simplicity and charm of manner in her work. She plays with much fire, impetuosity and virility in brilliant passages, with commendable fervor in passages of soulful intensity, and with calmness and suavity in cantilena phrases. There is no monotony in her playing. She uses contrasts, both tonal and interpretative, with good effect, and plays with a solidity or delicacy of tone, as occasion demands.

In a program of such general excellence, it is hard to particularize, but special mention should be made of Lischitzky's intermezzo in octaves, which, in Miss Welch's interpretation, proved a combination of delicacy, force and brilliancy of execution.

Gilda Ruta Reopens Studio

Countess Gilda Ruta, the well known New York vocal instructor and coach, reopened her New York studio recently at 110 East Eighty-first street. A large class has already enrolled, and the Ruta studio is a scene of activity these days.

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The program of the recital will appear in these columns next week.

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Chicago, Ill., October 27, 1917.

Ernestine Schumann-Heink attracted the record audience of last Sunday afternoon's four concerts. Every available seat in Orchestra Hall was filled and as many seats as could possibly be placed on the stage were occupied. It is seldom that an artist receives here an ovation such as Mme. Schumann-Heink was accorded by the vast throng of eager and appreciative listeners. After her first group, many beautiful tokens of appreciation in the shape of huge bouquets were handed the songstress, besides a service flag with four stars, which moved the artist to a short but thrilling speech. It is difficult to imagine more exquisite singing than that of the great contralto in the group made up of Schubert's "The Young Nun" and "Haidenröslein," Brahms' "Wiegenlied," Strauss' "Traum durch die Dämmerung," the Tchaikowsky "None But the Lonely Heart" and Bizet's "Agnus Dei" (in Latin). It was noble singing indeed, such as only Mme. Schumann-Heink can set forth. It is evident that her popularity continues to increase. She was acclaimed after every number, and the insistent applause necessitated the addition of several and the repetition of many. Mme. Schumann-Heink's enunciation of the songs in English which made up her last group left nothing to be desired—it was flawless, and her stirring rendition of Oley Speaks' "When the Boys Come Home" brought the audience to its feet.

As assisting artist, Vladimir Dubinsky, Russian cellist, disclosed admirable gifts. His tone is of smooth and agreeable quality and his technic fluent. He negotiated the Glaz-

ounoff "Chant du Menestrel" and Davidoff's "At the Fountain" with considerable skill and charm. Edith Evans played accompaniments for both the diva and the cellist and played them exceedingly well. The concert was under the direction of Wessels and Voegeli.

Mme. Matzenauer's Recital

Mme. Matzenauer, contralto of the Metropolitan Opera, presented a beautifully selected and difficult program at Cohan's Grand Opera House on Sunday afternoon, October 21. Only the last half of the program was heard by this reviewer, and of that the Fourdrain songs were the best and the most beautifully sung. Mme. Matzenauer has a glorious voice, and presents a fine appearance as she sings. Her work is distinguished by lovely phrasing and fine breath control. She is an ideal recitalist.

The singer was fortunate in having Erin Ballard, a young girl of talent, play her accompaniments.

The Philharmonic Orchestra

At the Illinois Theatre, on Sunday afternoon, Arthur Dunham's Philharmonic Orchestra gave its third program of the season. The string section sounds very well and as time goes on Chicago will have a representative orchestra in this organization. There is a demand for Sunday orchestral concerts in which the lighter music is well played.

Duncan Robertson, baritone, the soloist, was heard only in the "Vision Fugitive" from "Hérodiade." Mr. Robertson is a young man with a sympathetic voice and of serious purpose.

Beryl Rubinstein Returns

When Beryl Rubinstein, the young and talented pianist from New York, appeared here for the first time last season, he made a deep and lasting impression. His appearance last Sunday afternoon at the Playhouse under Helen Levy's management strengthened the impression first produced. On this occasion, Mr. Rubinstein presented an unusual program, his principal number being the Liapounoff

sonata. An air from D'Indy's "Mountain" suite, two numbers by Severac, "En Tartare" and "Retour des Muletiers," Edward Collins' "Four Waltzes," Borodin's "Au Convent," and Balakireff's "Islamey" made up the balance of the program. Those heard by this writer were the sonata and the D'Indy and Severac selections, which were brilliantly executed by this pianist, who has much to recommend him. With a facile technic, a well rounded tone of appealing quality, and musicianly art, Mr. Rubinstein is an artist gradually wending his way to the ranks of the chosen few prominent pianists. He was given a hearty welcome at the hands of the many auditors present, who assured him of the pleasure derived from his playing.

Chicago Symphony Presents Carpenter's New Symphony

The second program of the Chicago Symphony Orchestra was noteworthy, not only because of the splendid performance of the orchestra, but for the first performance in Chicago of John Alden Carpenter's symphony, No. 1. Mr. Carpenter has proven himself in previous compositions sufficiently original to compose thoroughly modern music. This symphony is touched with Orientalism and the swaying music of the ballroom. One would like it if he had styled each movement with his own particular name for it, as in his "Perambulator Suite." Pictures were certainly in his mind when he wrote this symphony. It is a masterful composition. It had its first performance last June at the Litchfield County Choral Union Festival, held at Norfolk, Conn. Mr. Stock conducted then, as now.

The program opened with the "Benvenuto Cellini" overture of Berlioz. In memory of George E. Adams, who passed away on the fifth of this month, and who was a trustee and later president of the Orchestra Association, the arioso from the "St. Matthew's Passion" of Bach was played and the cello solo beautifully given by Mr. Steindel. The program finished with an excellent performance of the Brahms second symphony, D major, op. 73.

Charles Wakefield Cadman's Indian Program

There is much public interest centered now around that prominent composer, Charles Wakefield Cadman—more than ever before, in fact—due to the Metropolitan Opera's acceptance of one of his works. Carl Kinsey brought Mr. Cadman and the Princess Tsianina to the Ziegfeld Theatre Wednesday morning for one of his regular weekly recitals, and there gathered one of the largest audiences ever attracted there. From the very beginning Mr. Cadman held the rapt attention of his auditors, and their abundant applause was sufficient evidence of their enjoyment. As is well known, Cadman's programs are out of the ordinary, and in them there is much that is of interest. The first part was given over to a group of songs, including Cadman's "I Found Him on the Mesa," "Red Day" (Bimboni), "The Naked Bear" (Burton) and "Invocation to the Sun God" (Troyer), sung by Princess Tsianina, and Cadman's trio in D major. Day Williams, violoncellist, and Lewis R. Blackman, violinist, participated with the composer in the rendition of the latter, which was given a rousing reception. One is fascinated by the manner of rendition and style of the Indian mezzo and her work is of appealing charm. Besides playing the accompaniments for the singer, Mr. Cadman gave some concise explanations and examples of Indian music, a few renditions on the Indian flageolet, and played a group of three of his own compositions at the end of the program. Those, which included his "Omaha Game Song" and the "Love" and "Wolf" songs from his "Thunderbird Suite," were beautifully set forth. Not only is Mr. Cadman well known for his compositions, but he is as well a pianist of no mean ability. His sense of poetic imagination and his touch of appealing charm are salient factors in his piano renditions. It is seldom that music lovers are afforded such a rare treat as Cadman and his assisting artists offer, and they can always count on a warm reception whenever they come to Chicago.

Hans Hess Busy

Hans Hess, who is well and favorably known as a cellist of attainments, is enjoying a busy season both as instructor and solo artist. On November 11 he plays at a recital in Kimball Hall; November 25 he will give a cello sonata program for the Chamber Music Society; Decem-

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her 1 an appearance at the Austin High School has been booked for him, and his Chicago recital will take place at the Playhouse on March 10.

Wrightson Sonata Played at University of Illinois

A work to be played for the first time at the organ recitals being given at the University of Illinois by J. Lawrence Erb is the Sonata No. 3, in F, by Herbert Wrightson, of the faculty of the International College of Music and Expression in Chicago. It opened the program on October 14, and was well received by the audience.

The Knupfer Studios

Walter Knupfer, director of the Knupfer Studios, announces a series of recitals by young artists to be given during the season in the recital hall connected with the Knupfer Studios. Of special interest will be an all-American program by members of Mr. Knupfer's artist class, and a recital by John Wiederhorn, a member of the faculty, who will offer a program devoted exclusively to works of Chicago composers. Magdalen Massmann, who conducts the children's classes, will open the series with a program for young people.

Rudolph Reuter's Chicago Recital

Rudolph Reuter will give his annual Chicago recital at the Playhouse on Sunday afternoon, November 11, when he will have the assistance of Leon Sametini, violinist. They will play the César Franck sonata together. On Mr. Reuter's program there will also be novelties by Carpenter, Adolf Brune and Bernard Dieter. Busoni's cubist creation, the second sonatina, which was first performed in America by Mr. Reuter three years ago, will also be played.

"Bohemian Girl" at the Strand

A performance reflecting much credit on those participating in it was that of the "Bohemian Girl," given by the Boston English Opera Company at the Strand on Wednesday evening, which this reviewer heard. It was presented during the entire week. A well balanced cast sang the music as well as one might expect to hear this old score sung and were rewarded by much applause by the houseful of listeners present. There can be no doubt as to the popularity of English opera at the Strand, for its patronage is constant. Joseph Sheehan was the Thaddeus, and a fine one, too, singing and acting the part in a highly pleasing manner. In the title part Hazel Eden easily carried off the honors of the night, and deservedly so, for her interpretation of Arline was excellent. In Miss Eden the Boston English Opera Company has a good asset, and she is a great favorite with the patrons. The others in the cast gave good accounts of themselves. Especial mention should be made of Stuart Dykema's impersonation of the Nephew of the Count. He sang and acted the part in a most convincing manner. The chorus sang well and the ensemble as a whole was very good.

Edward Clarke in Recital

The participation of Edward Clarke, baritone, and Rachel Steinman Clarke, violinist, in the program last Sunday of the series of Sunday afternoon musicales at the Edgewater Beach Hotel, added much to the enjoyment of the afternoon. Mr. Clarke was heard to advantage in the "Air de Vulcan" from Gounod's "Philemon et Baucis," "Danny Boy" (arranged by Fisher), "Charge of the Light Brigade" (Bergen) and "Poems of Paul Laurence Dunbar." With his baritone voice of deep, warm quality and his excellent singing, he gave delight and brought forth much well deserved applause. Mrs. Clarke's renditions of numbers by Mendelssohn, Schubert and Saint-Saëns were highly pleasing, likewise her obligatos for the singer.

Fort Sheridan Hears Chicago Symphony

Some one suggested at the opening concert of the Chicago Symphony Orchestra that the "boys" at Fort Sheridan should hear the orchestra. Acting upon this suggestion Conductor Frederick Stock took his men—the full orchestra—to Fort Sheridan, last Sunday afternoon for a program, which was highly appreciated by the young officers in training there. A delightful program was arranged and met with the full approval of the auditors.

Marie Zendt Back From Alaska

Back from a month's sojourn in Alaska, Marie Sidenius Zendt again is at work with renewed energy. Mrs. Zendt tells many interesting stories of her wonderful trip and she looks the picture of health. She is the well known and prominent member of the American Conservatory faculty and a well like soprano.

Lillian Wright's Engagements

Lillian Wright, the gifted mezzo-soprano, whose Chicago appearance but a few Sundays ago was such a success, has several engagements booked for her in the near future through her manager, Helen Levy. Miss Wright has been engaged to sing for the Chicago Woman's Club on November 1; as soloist with the Philharmonic Orchestra of Chicago, Arthur Dunham, conductor, November 25; December 6, she will appear before the Suburban Musical

Association at La Grange, Ill., and on the 26th as soloist with the Swedish Choral Society at Orchestra Hall.

Lecture at MacBurney Studios

On Monday last, Thomas N. MacBurney brought Dr. Edward Scribner Ames of the University of Chicago to his studio for one of the regular Monday evening lectures. Dr. Ames' talk on "Music and Religion" contained much that was of interest and once more showed that Mr. MacBurney believes in doing more for his students than imparting to them his thorough knowledge of vocal instruction.

About Roy David Brown

When one speaks of Roy David Brown, it should be as a pianist as well as instructor, for he is as widely known for one capacity as for the other. Mr. Brown was one of the principal soloists on a program presented under the auspices of the Huntington College Conservatory of Huntington, Ind., on October 16. Mr. Brown's part of the program was the Beethoven sonata, No. 1, and numbers by Rachmaninoff, Staub, Liebling, MacDowell, Grieg, Chopin and Liszt.

One of Mr. Brown's most accomplished artist students, Albert L. Penn, has been engaged as director of the music department in the Dadeville (Ala.) School.

Gustaf Holmquist on Artists' Association Program

Among the artists appearing on the opening program of the Chicago Artists' Association last Tuesday afternoon was Gustaf Holmquist, the favorably known Chicago basso. Mr. Holmquist sang two groups of songs with his customary art and won his listeners from the start by his many admirable qualifications. Margery Maxwell, a new member of the Chicago Opera Association, also was heard in a group of songs.

Orders From Paris for Lagourgue's "Avengers"

Charles Lagourgue's "Avengers," which some have called "America's Marseillaise," has been crossing the Atlantic with such speed that its popularity is steadily increasing. Mr. Lagourgue has just received an important order for the song from A. Durand, Place de la Made-

leine, Paris. The song apparently is destined to be one of the most sung by the soldiers here and on the other side.

American Conservatory Items

The American Conservatory offers to vocal students a training course for prospective voice teachers. A course of twelve lectures will be given by Karleton Hackett, Ragana Linne, E. Warren, K. Howe and Charles LeBerge. Each lecture will be followed by free discussion of the subjects included in the lecture. Mae Doelling, pianist, and



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Chickering Piano

Thomas Remington, baritone, both members of the American Conservatory faculty, furnished the program at the regular Saturday afternoon concert of the school last week at Kimball Hall.

Gilderoy Scott's Engagements

Since coming to Chicago Gilderoy Scott, contralto, has been kept constantly busy. She will have several important engagements here during the next few months, which include an appearance in Fullerton Hall, Art Institute November 25, when she will sing portions of the Delilah music at the opera lecture on "Samson and Delilah," which is being especially put on for her. On December 11 she will be soloist in Hadley's "Ode to Music," which the Philharmonic Choral Society will present here for the first time, and December 18 she will sing the contralto part in "The Messiah" with the Evanston Musical Club.

Chicago Musical College Notes

Previous to the Chicago Musical College concert on Saturday morning Felix Borowski lectured on the "Music of the Early Christian Church." The program of the concert in the Ziegfeld Theatre was given by students in the piano, violin and vocal departments. Geneva Johnson-Bishop was the guest artist.

Bush Conservatory Honors Theodore Spiering

A reception in Theodore Spiering's honor was given by Kenneth M. Bradley, director of the Bush Conservatory, Friday evening at the school. A large number of guests paid homage to the prominent violinist, who, previous to locating in New York, was a Chicago resident. Mr. Spiering counts many friends and admirers here, who heartily welcomed him back to the ranks of the musical fraternity, which is enriched by his presence here. The Bush Conservatory may well be proud to have at the head of its violin department so distinguished a musician as Theodore Spiering. A short program added to the enjoyment of the evening. A trio, made up of members of the Bush Conservatory faculty—Edward Collins, pianist; Antonio Sala, cellist; and Rowland Leach, violinist—played a new trio by Mr. Collins, among other things, and Lillian Wright rendered a group of songs in fine style. Miss Wright is the talented mezzo-soprano, who charmed and surprised her most sanguine admirers when she was heard for the first time in public recital recently. On this occasion she again afforded the listeners a rare treat.

Symphony's First "Pop"

The Chicago Symphony Orchestra opened its series of "pop" concerts in Orchestra Hall Thursday evening of this week. No tickets were received at this office and therefore no review can be written.

Notes

Anna Phassey, who was so successful in teaching last year at the International College of Music and Expres-

sion (Emma Clark-Mottl, president), has resumed her duties as ballet instructor at the college.

Madame Sturkow-Ryder, pianist; Charles Lagourgue, clarinetist; Miss Struta, violinist, and Ruby Babbler, soprano, gave the program for the Juniors of the Chicago Artists' Association Saturday afternoon at the Steinway Recital Hall.

The second series of popular chamber music concerts were opened Wednesday evening at Fullerton Hall by the Shostac Quartet, under the auspices of the City Club Committee on Civic Music Extension. The quartet was assisted by two local musicians. JEANNETTE COX.

Winifred Byrd Captivates

Poughkeepsie Audience

Poughkeepsie music lovers had an opportunity of hearing Winifred Byrd, the young pianist from the West, in an interesting recital at the Collingwood Opera House on Monday evening, October 22. In spite of the difficulty under which she played—the house was without steam heat—the little pianist went through her sterling program with her customary skill and intelligence and showed she was an artist who triumphs despite all hindrances. The people gave Miss Byrd a warm reception and accorded her the well earned applause that was hers after each group. The success of her appearance was further emphasized by the reports of the daily papers, the Daily Star acclaiming her as "one of the best pianists heard in that city." Still another called her "a master of Chopin." Mrs. Gould, her manager, believes all newcomers should enter New York with very little heralding and that their efforts should alone be responsible for their publicity.

Paul Althouse in Auto Wreck in Little Rock

After Paul Althouse's Little Rock (Ark.) concert, which is only one of fifteen that he has given in the West under the Horner and Witts management, of Kansas City, by arrangement with Haensel and Jones, New York, he suffered a severe accident en route to the station, from the Marion Hotel, where a luncheon had been given in his honor by one of Little Rock's most active musicians, Alice C. Henniger. The time slipped by until within twenty minutes of train time when a taxi was ordered to make the train. The driver collided with another car, one block from the station, and threw Mr. Althouse and Mr. Witts out into the street, injuring both very severely about the face and body and totally wrecking both cars. Mr. Althouse insisted upon being carried into the station where his wounds were dressed and then was carried into the Pullman of the Kansas City train, which had been held twenty-five minutes. There remain only three dates of the tour,

Leavenworth, Lawrence and Salina, Kansas, which Mr. Althouse hopes to make on scheduled time.

WHO'S WHO AT THE HEIFETZ DEBUT

Were You There—And, If Not, Why Not?

Just a few of those who did remember to go were:

VIOLINISTS:

Fritz Kreisler
Mischa Elman
Maud Powell
Franz Kneisel
Samuel Gardner
David Hochstein
David Mauer
Nathan Franko
Albert Greenfield
Leopold Lichtenberg
Geraldine Morgan
Louis Siegel
Sam Franko
Gustav Saenger
Emily Gresser
Edith Rubel
Edwin Grasse
Helen Ware
Maurice Kaufmann
Victor Kuzis

MANAGERS:

E. E. Johnston
M. H. Hanson
Daniel Frohman
Morris Gest
F. O. Renard
Godfrey Turner
Louis Francis Brown
Mrs. Antonia Sawyer
Edward Ziegler
Otto Well of the Metropolitan

CRITICS OF NEW YORK

DAILIES:

H. E. Krehbiel
Wm. J. Henderson
Richard Aldrich
P. V. R. Key
Greenville Vernon
Pitts Sanborn
Henry T. Finck
Sigmund Spaeth
Dr. Muller
Maurice Halperson
A. Baron
B. Shelvin
Clara Nichols
Paul Morris
Frank Warren
Sylvester Rawling
Max Smith
W. B. Chase
Mrs. Bennett

OUT OF TOWN NEWS-

PAPERS:

The Hartford Times
Baltimore News
Newark News
Christian Science Monitor
Louisville Evening Post

St. Louis Globe-Democrat
Syracuse Post-Standard
Chicago Daily Journal
Boston Herald
Montreal Star
FROM THE GENERAL PUBLIC:
Mrs. Robert Lindeman, Bethlehem, Pa.
Mrs. R. C. Duff, Houston, Tex.
Mrs. Stella Wren, Waco, Tex.
Corinne Mayer, New Orleans
Archibald Mitchell, Norwich, Conn.
Mrs. Charles D. Davis, Bridgeport, Conn.
Wassili Lepa, Philadelphia
Bertha Rouda, Poughkeepsie, N. Y.
Mary Clark, Buffalo, N. Y.
John Warner, Rochester, N. Y.
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Saul Elman
Minna Elman
Yolanda Meré
Lilly Lawlor
Mrs. J. F. D. Lanuer
Alexander Lambert
Elkan Naumburg
Victor Flechter
Mr. and Mrs. George Hamerschlag
Mr. and Mrs. Bernhard Neuer
Arnold Somlyo
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Paula Wolfsohn
Mrs. William R. Chapman

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Some Letters to Spalding

Sept. 18, 1917.

MY DEAR MR. SPALDING:—It is with very real regret that I learn that the Symphony Society will not have the benefit of your artistic services this Winter. I have counted much on the enjoyment in store for our audiences as well as for Mrs. Flagler and me personally in the fact that you were to be heard with our Orchestra, and even with the greatest admiration for this patriotic work upon which you are to engage, our disappointment is keen in the realization of what we shall be missing. Please carry with you our wishes for health and good fortune, and our hope that once this War is over, the Symphony Society may have the pleasure of your cooperation as soon as you resume your career.

Very sincerely yours,
(Signed) Harry Harkness Flagler.

HARVARD UNIVERSITY
DEPARTMENT OF MUSIC

Sept. 18, 1917.
Bethel, Vermont.

DEAR ALBERT:—It was a great delight to hear from you and I thank you exceedingly for letting me know so promptly of your definite commission. I am more proud than words can express to feel that some one of *our* name, and a musician is to take an active part in this great war of ideals. Pour moi, though every drop of my blood is singing for the cause all I can do is to sign cheques and get up concerts for the wounded. I shall be with you in heart and soul that everything you may do I shall feel is in a small measure mine also. I seem to feel that this last vital try which our country is making will end the war.

Heaven be with you.

Your devoted friend,
(Signed) Walter R. Spalding.

Havana, Cuba.
Sept. 28, 1917.

Mr. Albert Spalding,
New York.

MY DEAR MR. SPALDING:—We have just read in the "Musical Courier" the terrible notice that you have enlisted and will soon go to war. Can it be possible that a gentleman with such great art and dignity and so much value to the world as a musician be allowed to expose himself in this way?

My father, Mr. Torroella, and hundreds of your friends in Havana send their best wishes and congratulations on your patriotism.

Yours sincerely,
(Signed) Margot de Blanck.

HOTEL WELLINGTON
NEW YORK

Sept. 21, 1917.

DEAR MR. SPALDING:—Many thanks for your letter of the 11th from which I note that you already are in military service.

I wish you every success and good health in the hardships you will have to go through, and most of all that you soon may return to the concert field where we cannot afford to miss your wonderful art.

Good luck and kindest regards.

Always sincerely,
(Signed) Julia Claussen.

FOSTER AND DAVID
FIVE HUNDRED FIFTH AVE.
NEW YORK

Sept. 20, 1917.

Mr. George E. Brown,
Aeolian Hall,
New York City.

MY DEAR MR. BROWN:—Upon my return to the city, I find your letter of September 14th, in which you tell us that Mr. Spalding is now serving in the United States Forces and will not be able to play for the Musicians' Club on October 6th.

While we regret that we shall not have the pleasure and privilege of hearing him on that date, we glory in his patriotism. And I would ask you to convey to him our greetings and sincere good wishes. The musicians of this country are proud of him.

Yours truly,
(Signed) Walter David.

VOLPE INSTITUTE OF MUSIC
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Sept. 19, 1917.

Mr. Albert Spalding,
Aeolian Hall,
New York.

MY DEAR MR. SPALDING:—It is with a feeling of great admiration that I have read you are about to leave for France in the service of your country. All honor and glory to you, my friend! May God be with you and may you come back safe and sound, a greater artist, because a greater man.

My heartiest greetings to your parents. I know they are more proud of you than ever. With the best of good wishes for you all, I am,
Most cordially yours,
(Signed) Arnold Volpe.

27TH (N. Y.) DIVISION U. S. A.

The divisional Headquarter's Troop of the 27th Division U. S. A., wish to thank you for the kind services which you contributed in aiding their war fund. They hope to be able to repay you by doing their "bit" in this war.

It was wonderful of you to cancel your concert season and enlist. All honor and glory to you for your noble sacrifice.

(Signed) Cornelius Vanderbilt, Jr.
DIRECTOR.

Spartanburg, S. C.

Sept. 24, 1917.

Washington, Conn.
Sept. 19, 1917.

MY DEAR ALBERT:—I want to feel the honor of being intimate with you now that you are a hero as well as an artist.

Mrs. and I were thrilled by your letter and proud that, while, we have nobody of our own to send to the war, we are contributing a friend who has been a most valued part of our lives in the past years.

We shall miss you from the studio next Winter and count over the grand times we have had there as so much to the good, and pray that we may have a new lease of them when this sterner business has been settled.

So God bless and keep you.

Yours affectionately,
(Signed) Arthur Whiting.

587 Riverside Drive.

MY DEAR MR. SPALDING:—Please pardon the great liberty I am taking in writing to you, but when I saw in the Evening World that you had made such a wonderful sacrifice and have joined the Aviation, I feel real glad. I have enjoyed your wonderful playing having heard you on numerous occasions in Washington, D. C.

I shall pray that your hands may be spared, it would be dreadful were you never allowed to draw that wonderful bow again.

I have just finished a helmet, if I were to send it to you would you consent to wear it? I would prefer a *real* American to wear it.

Very truly yours,
(Signed) Enid Hey Shaver,
"Chief Yeoman"
U. S. N. R.

NEW MUSIC SOCIETIES GALORE IN JAPAN

Organizations in Support of National Music, "Sweet Music", and Opera Come Into Existence—Millionaire Establishes Concert Hall and Music Library—Country's Taste Divided Between German and Italian Music—Piano the Favorite Domestic Instrument

[The quaint English of the Musical Courier's Tokyo correspondent, Professor Iwamoto, of the Imperial Academy, has been printed just as it was received.—Editor's Note.]

Tokyo, September 2, 1917.

Mr. Y. Tokugawa, heir of Marquis Tokugawa (the descendant of the famous Tokugawa dynasty), who has been for study of literature in England for many years returned here lately, and is now planning to build an ideal music hall and library on his premises, Tokyo with praiseworthy intent of patronizing our arts. The design by famous English architect Sir Bramwell Thomas (?) of London, and now under construction by American architect Mr. Vox (?) in Tokyo; its specification indicates spacious assembly-hall upstairs for concert and lecture, downstairs musical library and museum, office and reception room. This building we may really pronounce to be the first enterprise ever carried out by a millionaire himself alone in this country with so much expense and on so large scale.

Marquis Tokugawa, the superintendent and owner of this building is expected by this winter to make a tour to America with the Marchioness for inspecting the prosperity of American Musical world in the bloom of New York Opera season. Happy are we to despatch such a nice tidings to our readers in America!

Newly Organized National Opera Society

With the great aim of organizing the Opera composed in Japanese style for the future Prof. N. Motoori has been laboriously striving to accomplish it in publication as well



UPPER PICTURE, A COURT LADY DANCING. LOWER PICTURE, THE CHIEF COURT MUSICIAN.

as in performance for many years. To realize his long craved after aim by this time he has newly organized National Opera Society as its superintendent, dividing the studies into vocal and instrumental departments, and also with Post-graduate course of dancing and expression for practical culture of arts. The Society already advertised for the collection of students lately.

In June an announcement meeting was held at his mansion, western suburb, Tokyo, for the preliminary exercises, first part performance of the Western Opera music and the second part of Enrico Caruso's records with phonograph. All the performers were Prof. Motoori's alumni of Imperial Music Academy.

New Organization of Sweet Music Society

In the flowery ancient capital, Kyoto, where many emperors reigned until Late Emperor when he removed to

Tokyo, a new organization has been started by the joint forces of music-lovers and professor of music under the name of Sweet Music Society. The chief purpose of the Society is to select easy, popular music for the family use, not difficult classical one; and thus to diffuse some ideas of European sweet music among the citizens in general. Originally being an old capital, we see in Kyoto only old music flourished which is noble and refined, but poor in vigour and energy. Citizens, too, are like Italians very amiable and lovely. To brace them up firmly there is in great need of powerful western music to be introduced into their homes.

To make a brief survey of our musical world there is distinctly the difference of Italian and German schools among our musicians; the former school is much appreciated by the people, while the latter is encouraged by the government to the utmost; their view and opinions are diverse and variegated. Generally speaking, musical concerts in Tokyo play German music most, but in the country Italian music is performed, and moreover there exists such kind of music the mingling or blending of both Japanese and Western styles, or rather say the eclectic school. It is here also quite prevalent now to play our indigenous old music with piano, violin or other Western instruments. From the above facts we can so infer here that we have naturally 3 kinds of Western music, that is to say, for students and for amateurs. Accordingly the programs performed greatly differs between Tokyo and the country; and we perceive therefore a marked difference in understanding among them beyond a doubt.

As the opening function of this new Sweet Music Society the first musical concert was formally held in the public hall of Kyoto on May 30th, and the program performed was of such easy and familiar pieces, of Western music, showing to our readers what kind of music is easy and apt well to our people outside Tokyo. (See the program annexed here.):

Melody from "Norma".....	Bellini
Hope Brightly Beams, from "Lucia di Lammermoor".....	Donizetti
Tramp, Tramp, Tramp.....	George F. Root
The Weary Are at Rest.....	Ancient Irish Dirge
Home, Sweet Home.....	Henry Bishop
Hark, Hark! How Sweetly.....	Schubert
Oh! It Is Pleasant, from "Oberon".....	Von Weber
I'm a Merry Laughing Girl.....	C. W. Glover
Hope Will Vanish Sorrow.....	Swabian Melody
Like the Lark.....	Franz Abt
The Flowery Banks.....	Meyerbeer
Come Back to Erin.....	Mrs. C. Barnard
Traumerei.....	Schumann
Polka Mazurka.....	Talcey
Chocolate Soldier (waltz).....	Strauss
It's a Long Way to Tipperary..(Marching Song of English Army)	Sito
Japanese fan waltz.....	Gramschell
The Harp That Once Through Tara's Halls.....	Welsh Melody
March of the Men of Harlech.....	Setoguchi
Tokyo march.....	

Ideal Music Investigation Society Founded in Tokyo

With the return of T. Shimazaki, well known scholar of new style poetry, from France laden with good stock of new knowledge recently, some poets of the same school conferred with progressive young musicians about the fabrication of new music based on Japanized Western music with new style poems. To carry out this plan they met at Tokyo Arts Club with Mr. Shimazaki as the central figure to combine both musicians and poets, and

to harmonize their kindred arts, so as to secure good opportunity for exercising young artists' activities. The newly organized Society expects to hold its preliminary concert shortly with a great object in framing up both classical poem and music, and thus to realize their ideal, i. e. New Japanese Musical sentiment. They proclaim that they take the productions of famous modern poets as their poems of reference, but not those of Shakespeare, Goethe and others, and as to music not the works of Beethoven, Mozart, etc., but from Modern Composers in the main. In short their chief aim is to create the sound, consummate Japanese folksong with new life and vigour. The Society being backed by some millionaires and young nobles is said to take slow but steady steps, and to give out most interesting and powerful songs which are surely beneficial to the young generation after close and profound study among themselves.

New National Music Society Comes Into Existence, and Its Concert

European style is immoderately or rather say recklessly valued and adopted in every way. Young men run for the study of English, French, and German. Schools and colleges encourage the students to learn foreign languages and literatures above other subjects. And in addition we



A JAPANESE CEREMONIAL DANCE

have many students who have been abroad for study come back recently. These are the influencing factors to modernize the present Japan. Music, too, cannot withstand such havoc, and yields to the power of Western music. To counteract this modernizing influence we see of late the study of or more say revival of Old Classical Japanese music in our Imperial Court. To follow this noteworthy example since 1915 Imperial Academy of Music arranged newly the Classical Japanese music course in order to educate and train instrumentalists on "Koto" music and "No" dance, so as to retain and encourage excellent qualities and characteristic features of our music. By this time New National Music Society comes into existence under the control of intelligent men with mediating views, and its first concert was given at Yurakuza Theatre, Tokyo, on June 3rd with great prospect. The writer was one of the invited, and went there to observe the state of affairs. To

SEYMOUR

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Chickering Piano

our surprise the audience was over 3,000, and most of them were young students and school-girls. This phenomenon will easily tell you how the musical taste is now-a-days being cultivated among our new generation. Program of the day was consisted of 1st and 2nd parts, and the 1st part was of those pieces, all composed by our artists (European Music with Japanese ideal songs), and the 2nd part of European music; they are as follows:

FIRST PART.

After the Kiss G. Komatsu
The Boat Song T. Yanada
Awakened at Night K. Suzuki
Love of Insect G. Komatsu
Weeping Under the Willow M. Iwasaki
Old Memories I. Ishii
The Noise of Aeroplanes T. Yanada
From My Memory M. Iwasaki
Solitude of Evening R. Sawada

(The above are vocal music)

Lullaby N. Motoori
Spring Showers R. Sawada

(The above are piano music)

SECOND PART.

Fantasia, C major Schubert
Nocturne, E flat minor Faure
Woodland Sketches Macdowell
Nocturne S. Sibelius
Valse-Melancolique S. Sibelius
Alla Gavotta S. Sibelius
Etude P. Juon
Humoresque P. Juon
Cavatina, from "Il Barbiere di Siviglia" Rossini
Serenade F. Drda
Souvenir F. Drda

Encouragement of Old Classical Japanese Music by Her Majesty

Our Empress pays great attention to encourage music education, the evidence of which we practically witnessed when she visited Tokyo Musical Academy with the object of listening to the artists for their performance of every European and American Music. The professors selected all French, Italian, American, Russian music, etc., but omitted German Music, as Germany is now in hostile state with us. Her Majesty inquired the reason of omitting the German music, and then told them that art has no frontiers, nor difference of nationalities; we must pay respect to works of great German artists. By her venerable advice some choice German piece was specially played.

Again in our days Her Majesty endeavors to revive our time-honored Chinese, Korean and Hindoo classical music which were introduced to this country in ancient times. In view of encouraging these classical music a concert was held at Shiba detached palace on May 29th, performers consisting of all court musicians and nobles who were worn magnificently in the Heian epoch costume (8th-10th century). Her Majesty attended the concert with Crown Prince accompanied by Lady Chigusa, maid of performance in her honor was "Saihara" music and "Senshu" music as classical dancing, but above all "Banzai" music and "Seikaiha" music were most welcomed and appreciated by the audience. Two pictures will give the idea of classical dancing played; the first picture shows just chief court musician is dancing and the second picture the same by court lady. As the accompaniment instruments "Biwa" lute by Marquis Nabeshima, "Koto" instrument by Marchioness Nabeshima, "Sho" reed-instrument by Count Ohara, "Hichiriki" fageolet by Viscount Fuji, and flute by Baron Kameko were brilliantly played. The above concert we may exactly declare to be the best occasion to cultivate the classical art for our nobility and ladies of rank, the revival of ancient arts.

Nowadays Whose Pieces Are Played Most in Japan

During 6 months, that is to say January down to today musical concerts held in Tokyo and also at various cities and towns in the country, monthly or weekly by musicians or amateurs were so manifold, but to describe them here is quite tedious and comparatively less interesting to your readers. We consider it now to be best plan to show statistically the composers' names in the next table, so as your readers can understand at a glance whose works are best selected and appreciated by our musicians and amateurs.

TOTAL NUMBER OF CONCERTS HELD IN JAPAN THIS YEAR.

Schubert 200 times	Handel 287 times
Weber 301 times	Mozart 280 times
Marschner 18 times	Wieniawski 23 times
Leschetizky 10 times	Rimsky-Korsakoff 20 times
Meyerbeer 100 times	Rachmaninoff 10 times
Brahms 80 times	Glinka 11 times
Marschner 176 times	Bellini 230 times
Gluck 173 times	Rossini 208 times
Scherzo 87 times	Chopin 200 times
Tchaikovsky 20 times	Donizetti 185 times
Rubinstein 87 times	Auber 20 times
Debussy 12 times	Berlioz 200 times
Mendelssohn 278 times	Bach 200 times
Beethoven 507 times	Haydn 100 times
Rubinstein 10 times	Köhler 11 times
Goldmark 10 times	Gounod 59 times
Clementi 87 times	Brahms 104 times
Wagner 185 times	

The names of composers whose works played less than ten times were omitted here.

Melody of Opera Piece Is Indiscriminately Welcomed and Played as Popular Song

In our musical circles at present of Tokyo or of province, at school or among amateurs, whenever any concert be given, the performance of opera pieces is too eagerly welcomed. In the remote village of the country of course we cannot play opera piece in quadrivium, but merely simple melody in part, which however is in full swing everywhere. In case of program be drawn up people presume it quite necessary to have any opera piece selected in it to form a concert—you find it very strange for our present musical world. Nowadays Japanese as a rule have the taste for the Italian opera pieces, such as Rossini, Bellini, Donizetti, Bizet and Verdi's, while strange to say musicians prefer the compositions of Wagner and also Strauss of our days. Consequently the musical clubs and musical societies in the country choose some simple melody of opera and play them by piano, mandolin or guitar.

By the way it is our opinion today that if your opera singers sing some amusing songs into gramophone and these records are imported into Japan, their good sale will be surely promising. In Tokyo there are several gramophone manufacturing companies, and one of them

is Nippono-phone Co. managed by Messrs. Horne & Rabbit and some others for the manufacture and sale in large scale. The records for import in our opinion should be mostly of Italian opera, and at the same time the price be reasonable to compete with other makes. Gramophone has been in vogue here for some years since.

A School Music and Song Prize Contest

In view of the world's progress our Educational Department took a full measure for reforming school music and as a result decided to invite school songs from among the general public. Music for the songs filed shall be composed by the department with great responsibility to cultivate patriotic feeling and national spirit among children, the new generation of 20th century. On May 1st it was so advertised, and songs received from all over the country were 10,900 in number, which were submitted to the special committee. The result of Committee's judgment was 1st prize (\$140) one man, 2nd prize (\$200) two men, 3rd prize (\$140) four men, and 4th prize (\$100) two men. The above measure we may declare here to be the newly started method to touch practically the real idea of the country people, the praiseworthy step first taken by our Educational Department. As a general rule the administration of our government is carried out exclusively by the hand of authorities concerned or committee chosen, disregarding the public opinion of the people. But in recent times as we see in compiling the school text-books particulars of tuition or subject-matter of instruction were in fact collected from among the populace at large, so as to come in contact with the people's thoughts and feelings. It is our earnest desire to cast away the official standard, and to follow the public opinion as our trustworthy standard just we see American people behave themselves. Songs applied by this time were for the most part in their materials of history, human affairs, beauty in nature, and sayings of great men—very instructive for our children. In fact above measure is the remarkable event in the development of school music; and the music forth songs collected may be selected from our folklieds as well as from those of all the world, so as to frame up the most sound and substantial folksong as the Germans

have. Our Educational Department is strenuously endeavoring to produce such instructive ones.

Piano Supersedes Violin as Popular Favorite

Until a few years ago the violin was prevalent in our musical circles, but today, the piano supersedes it, and is ruling the musical world. In every music school, musical conservatory, or music room the students for piano lesson are found to exceed other studies in their numbers. Music books published are mostly of piano pieces and notes, the period of piano we does say here. Students who have been abroad for further study have been year by year increasing here at present, and as its consequence foreign restaurants and western music participated in Europeanizing Japan as predominant factors. Since Russo-Japanese War Western music has, advanced by leaps and bounds; and to prove it the rate of the number of applicants in Tokyo Imperial Music Academy and at various private music schools in Tokyo combined has been increasing yearly by 20% or so. By the bye the rate of the number of restaurant guests has been increasing every year by 30%,—a very peculiar phenomenon!

Our people have been mostly using foreign-made instruments heretofore, but since the outbreak of the war as the result of import from Germany, England and other countries suspended, the home-made instrument rules the market. Among others our piano gets so exceeded the imported one in its quality at present, that the Japanese goods are exported into China, India, South Islands and even into Europe. To quote the price, upright piano costs \$150—\$400, grand piano \$360—\$1,000, and baby organ for the use of school or family \$12—\$190. Next as to violin we formerly purchased it from Germany, England and America, but now on the contrary we find out that our instrument surpasses foreign goods, and is exported abroad at the rate of \$150—\$60.

Lastly our school children play harmonica with joy. We now export them in great multitude into England, where it is said they are sent as nice presents to the British soldiers at the front, the price ranging 28c—40c.

SHOJI M. IWAMOTO,
Correspondent.

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Steinway Piano
(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

RICCARDO STRACCIARI

ROCHESTER, N.Y.

To J. E. Furlong, the local manager of concerts, is due the credit of opening the concert season for this city on the evening of October 3 in Convention Hall. On that date Mr. Furlong offered perhaps the greatest musical attraction in the memory of those present, a joint recital by Amelita Galli-Curci, soprano, and Rudolph Ganz, pianist, assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist. Every available seat in the hall was taken. Even the stage was utilized for seating arrangements, and many people were content to stand through the program.

Mme. Galli-Curci bore out the truth of all that has been said of her and her art. Her voice was rich, sweet, and resonant to a degree unexpected, while her technical skill was marvelous. Her numbers included the "Bell Song" from "Lakmé," the Mad Scene from "Lucia," three numbers from the "Pastourelles" by Weckerlin, the "Bourbonaise" from "Manon Lescaut," and Grieg's "Chanson de Solveig."

Rudolph Ganz impressed deeply his hearers with his fine musicianship and his skill as a pianist. Mr. Ganz's numbers included the "Maiden's Wish" and "My Joy," by Chopin-Liszt; four études by Chopin; an étude-caprice by himself; "Passacaglia," by Scott; "Petrarca Sonnet" in A flat, by Liszt, and Paganini-Liszt's "La Campanella."

Archibald in Recital

On the evening of October 8, Vernon Archibald, baritone, of New York City, gave a recital at the Institute of Musical Art, on Prince street. Mr. Archibald will spend a part of each week in directing the vocal department of the institute, the rest of his time being devoted to his musical activities in New York.

San Carlo Opera Company Gives Musical Treats

The San Carlo Opera Company gave the people of Rochester and vicinity some fine musical treats in the operas which they presented in the Lyceum Theatre, October 11, 12 and 13.

For the opening program, October 11, Ponchielli's "Gioconda" was given, with Elizabeth Amsden, who displayed excellent vocal and histrionic ability, substituting for Mary Kaestner in the leading role. The work was splendidly staged and sung, frequent comments being heard of the unusually good ensemble work of the chorus. In the cast of the evening were Marta Melis, Pietro de Biasi, Stella Demette, Manuel Salazar, Joseph Royer, Natalie Cervi, Luciano Rossini and Antonio Canova.

For the matinee on Friday afternoon "Lucia" was given, with Edvige Vaccari as Lucia, Frances Morosini as Alice, Angelo Antola as Henry Ashton, Girolamo Ingar as Edgar, Luciano Rossini as Lord Ashton, and Natalie Cervi as Raymond.

Friday evening "Trovatore" was given, leading parts being taken by Luisa Darclee, Stella Demette, Alice Homer, Giuseppe Agostini and Joseph Royer.

Saturday's matinee offering, "Traviata," introduced to Rochester an opera singer of distinction, Marcella Craft. Miss Craft's voice is fresh and clear and true. Moreover, she is able so to act as to imbue her listeners with a feeling of and for the character she portrays. Morosini, Alice Homer, Agostini, Antola, Dellemolle and Cervi formed the rest of the cast.

Saturday evening "Carmen," with Stella Demette in the name part and Salazar as Don Jose, was given. Mme. Demette sang well and gave a good performance of the role, but the singing honors went to Salazar, whose vocal work during the entire engagement of the opera company has been of particular excellence. Mr. Royer, as Escamillo, and Miss Darclee, as Michaela, deserve mention. Other members of the cast were Cervi, Rossini, De Biasi, Canova, Morosini and Alice Homer.

Impresario Fortune Gallo is to be commended for his splendid efforts and results in maintaining the high standard of the San Carlo Opera Company and for his work in popularizing opera by giving excellent productions at reasonable prices. Mr. Furlong, too, is to be praised for his efforts in giving to Rochester the privilege of hearing five good performances of opera.

Bauer With Tuesday Musicales

On the evening of October 12 the Tuesday Musicale, Mrs. Hermann Kellner, president, opened its evening concert series with a recital by Harold Bauer, the inimitable pianist, whose appearance is always so welcomed by Rochester audiences.

Mr. Bauer arranged a most interesting program for his recital, one which showed to excellent advantage his unusual gift of poetic interpretation, rare technique and fine intelligence.

His first number was the sonata in F minor by Brahms, which he gave a masterful rendition. The next was Schumann's "Fantasiestücke," which displayed in full measure the versatility of the genius of both the composer and the performer. Then came the nocturne in F sharp, op. 15, and the scherzo in B flat minor, both by Chopin; Rameau's "Rondeau de sonnet," Couperin's "Les barricades mystérieuses," closing with Liszt's rhapsody, No. 13, which was a veritable triumph of pianistic skill. E. C.

Elvira Amazar Engagements— Bel Canto Bureau Items

Lazar S. Samoiloff, of the Bel Canto Music Bureau, Carnegie Hall, New York, has received a number of letters offering engagements for the Russian soprano, Elvira Amazar, who is under his management. Miss Amazar has all dates until November 18 filled. After that she will accept further engagements. Her repertoire consists of French, Italian, German and Russian songs and many operas. As a specialty she has a repertoire of gypsy songs, very popular in Russia on account of their beauty in melody, spirit, character and expressive words. Miss Amazar will give a recital in New York City in November. Though the organization is very young, the Bel Canto

Bureau has assumed an activity that shows great promise. Elvira Amazar, the soprano, who was brought out by the bureau, has four months' bookings assured her. A number of important engagements for Maurice Nitke, the violinist, have been consummated.

Ivan Eisenberg, the accompanist and coach, is actively filling engagements.

Lazar Samoiloff, the head of the bureau, is constantly engaged in booking concerts and assembling artists.

ABOUT ELSIE BAKER

A Few Biographical, Musical and Domestic Details

Elsie Baker, contralto, another product of exclusively American training, has started on her first tour of the season with the Redpath Chautauqua System, with which she long has been identified, and will make at least thirty-eight appearances on this tour.

"Yes, I sang my first solo date at the age of fifteen," admitted charming Miss Baker. "Of course, it was not very important, but at the age of seventeen, at a salary of \$400, I was the soloist at the First Presbyterian Church in Germantown, Pa., and two years later was getting \$600 at Bethlehem Presbyterian Church, where I sang with Florence Hinkle."

Miss Baker is a native of Philadelphia, where she first began her musical career under the guidance of Dr. W. W. Gilchrist. After studying for some time with him, she worked with Henry Gordon Thunder, the conductor, and subsequently had three appearances under his direction.

Coming to New York, Miss Baker first sang at the Old Madison Avenue Reformed Church, at Fifty-seventh street. From there she became the contralto soloist at the Church of the Pilgrims, singing with Lambert Murphy and Olive Kline. She remained there until this spring, and is now the soloist at St. Paul's, Eighty-sixth street and West End avenue.

"Most of my success is due to the careful musical guidance I have been fortunate enough to have, both in Philadelphia and in New York," adds Miss Baker, "and I cannot speak too highly of David Bispham and Oscar Saenger, who have been untiring in their efforts in my behalf. Although I am forced to be out of town for several weeks at a time, when I come back I am very grateful for the much needed help I derive from my lessons with Mr. Saenger."

Miss Baker, who has headed her own companies and is well known on the Redpath Chautauqua circuit, has made many notable appearances. She has the privilege of singing for William H. Taft when he occupied the presidential chair.

"I know what you are going to ask," said Miss Baker to her interviewer. "Whether I prefer New York to Germantown. Of course, I love New York dearly and have elected to make it my home, but I still have a warm spot in my heart for my native city. I will let you into a little secret," added the contralto confidentially. "I have just bought the most adorable little bungalow at Glenside, Pa."

At the Cincinnati Conservatory of Music

Among the interesting artistic events at the Cincinnati Conservatory of Music this winter is a series of violin recitals by Jean ten Have, who, a year ago, joined the teaching forces of the conservatory. These recitals will be given in the concert hall of the institution on Monday evenings, November 12, December 10, February 11, and March 11.

Thomas J. Kelly of the Cincinnati Conservatory of Music addressed the Clifton Branch of the Women's City Club last week on the support of orchestral symphonic music in war-time. On Saturday, at the Hotel Gibson, Mr. Kelly spoke to the entire Women's City Club on the same subject, taking for his text a clever Irish story which illustrated his point that sometimes "What's everybody's business is nobody's business." Mr. Kelly spoke from the standpoint of an outsider, as he said, not giving advice but reporting sentiment. He quoted Lloyd-George, the British Secretary for War, on the question of music in time of war.

The Cincinnati Conservatory Department of Opera again is busily at work preparing for the coming season. Mr. Lyford has much promising talent which he is drilling in the fundamentals of stage action and dramatic interpretation. His operatic recitals will this year be in costume, presented as fragments of operas with fitting scenic backing. The choice of opera for production in Emery Auditorium will be announced in the immediate future. It will demand the complex resources which went to make "The Tales of Hoffman" such a brilliant event last season.

The student orchestra has resumed rehearsals, under the baton of Pier Adolfo Tirindelli, who pronounces the strings unusually fine as to tonal quality and finish. The first program will open with the Beethoven symphony in C major, and will in addition be made up of compositions by Tchaikowsky and Rameau. The pianist on this occasion will be Elsie Barge, pupil of Theodor Bohlmann, who will play the "Concertstück," by Weber.

Mary Garden in Florida

Mary Garden left New York not long ago for Florida for the purpose of spending about eight hours a day before the movie camera in a number of scenes from "Thais" which call for a desert setting. According to accounts, accompanying the new film star on her trip are four directors, two cameramen, a still photographer, the custodian of the costumes, some members of the technical staff, several actors and—a publicity man.

Arthur Alexander's Recital, November 15

Arthur Alexander, whose self-accompanied recitals in Aeolian Hall, last season were among the pleasant surprises of the year, will give another recital in Aeolian Hall, on Thursday afternoon, November 15.

SCHUMANN-HEINK DRAWS CAPACITY HOUSE

Artist at Her Best in Fargo, N. D., Program

"It is not hard to understand the hold that Mme. Schumann-Heink has on American audiences and the big following that she is able to retain," asserts the Fargo (N. D.) Farmer in its issue of October 11 and continuing states:

"It might be summed up in one word—thoughtfulness. She radiates a spirit of genuine consideration for her audience that gets over the footlights and creates a friendly feeling for the singer. It was evidenced in the tremendous audience that filled the auditorium last evening for her Fargo (N. D.) recital.

"There is never any attempt to spare herself. She gives just as difficult a program in Fargo, or in the smallest city she visits, as she does in New York and she never fails to give to her work the very best that she has. There is no slighting, no 'letting down.' She is always the artist, and no artist who respects his art will be satisfied even with the best that he can give.

"The little incident of turning and singing one verse of an encore to the people seated on the stage was but one indication of her thoughtfulness.

"Few artists on the concert stage are as wholly satisfying to both the head and the heart as Madame Schumann-Heink. Her great, glorious voice is inspired by the temperament of a real artist, and directed always by a rare intelligence. Her program last evening gave her every opportunity for contrasts. Whether she sings the tremendously moving 'Cry of Rachel' or the simple little German love songs she sings so well, or the sprightly French ditty 'Good Morning, Sue,' she satisfies. They were sung as they should be sung, and there was nothing to do but sit back and enjoy them. There have been only three absolutely capacity audiences at entertainments of any kind involving admission fee, since the Fargo auditorium was opened. The first was the opening night, the second was for John McCormack and the third was last evening for the Schumann-Heink concert."

The Courier News, in the Schumann-Heink recital review, pays this tribute to the great contralto:

All those who heard the world's greatest contralto at the auditorium last evening and who were held spellbound by her wonderful art, will agree that she now stands on the last round of the ladder which reaches toward divine art. Her singing was something more than emphasis on beautiful tone quality, or a mere frame of words trimmed to fit a certain arrangement of cold notes, her singing was an idealized reproduction of powerful human emotions. One saw the real artist, a personality which held us and led us through the whole gamut of emotions, nor did she in her wonderful interpretations violate the laws of good vocalism. Her tone was always suitable to the style and sentiment of the text.

Vocal efficiency depends after all on mental efficiency. Schumann-Heink thinks words. The character of the word is her concern always. She lives her words for the time being. That is why she

carries her large audiences of mixed tastes and sympathies through all these human emotions. She has more than a voice, great as it is, she is something more than an imitator. Here is a personality which loves even the little human things of every day life. She is thoroughly democratic. Great people are always democratic, they cannot be great unless they are genuine, and being genuine they are really democratic. This is culture which is real, the culture every singer must have if he is ever to achieve greatness.

The opening number of the program, "My Heart Ever Faithful" (Bach), a number which with many singers becomes monotonous because of repetitions of phrases, was made interesting by a mood which was sincere, and an interpretation of the text which was satisfying.

"Ich liebe Dich" (Beethoven), a song by another of the immortal song writers, displayed a type of pianissimo singing which was beautiful indeed.

The aria, "Ah mon fils" (Meyerbeer), gave evidence that this great artist still retains her rich and full lower notes. The upper notes of this aria were also sustained with good tone quality.

"Danny Boy," an Irish love song, closed the first group. This number which was an encore was given in response to vigorous applause.

In the second group Mme. Schumann-Heink gave in her accustomed way an intensely dramatic rendition of Schubert's "Der Erl-König," which held the large audience spellbound.

Very realistic indeed was the "Spinnerliedchen," by H. Reiman, this number provoking considerable mirth.

"The Cry of Rachel" (Salter) and "The Rosary" (Nevin), two numbers of extreme dramatic intensity, were given in such a manner as could not be duplicated by any living singer today. This wonderful singer maintained a mood in the "Cry of Rachel" which lasted several minutes after having finished singing it, a mood which made itself felt in every listener, a mood which could not be thrown off in an instant of time.

That this artist is still popular was very evident in a packed house of very attentive and enthusiastic listeners.

PITTSBURGH

The Aborn Opera Company opened the week with an excellent production of the old familiar musical comedy, "The Prince of Pilsen." The audience was large and demonstrated its appreciation by the hearty applause which called forth many encores.

The cast was composed of the usual members of the company, who gave to their various parts all the dramatic ability necessary, and it has been noticed from time to time that the chorus shows excellent training. While the individual members of the cast acted their parts in good style, James McElhern, who portrayed the part of Hans Wagner, seemed to afford the most entertainment to the audience.

The work of the orchestra under the baton of Mr. Kroll continues to be good.

Musical people turned out in goodly numbers Tuesday evening, October 9, to attend the wedding of Mabel West

Kelly and Walter C. Steinecker, who were married at the Third Presbyterian Church, of which church Miss Kelly is the soprano soloist. Mr. Steinecker is tenor soloist in the Shady Side United Presbyterian Church. Mr. and Mrs. Steinecker took an Eastern trip, returning in about ten days, and resumed their respective church positions October 21.

Leaders in Prominent American Schools Owners of "Musical Psycho-Pedagogy"

The growth and distribution of "Musical Psycho-Pedagogy" for teachers and artists, written by Daniel Bonus and published by The Musical Education Publishing Company, Decatur, Ill., may be realized by a glance at the following list of music schools selected from hundreds of similar institutions whose teachers are readers of this inspirational and practical volume: New England Conservatory, Boston; Faelten Piano School, Boston; Chicago Musical College; American Conservatory, Chicago; New York School of Music and Arts; Bush Conservatory, Chicago; Northwestern University School of Music; Cosmopolitan School of Music, Chicago; American Institute of Applied Music, New York; Von Ende School of Music, New York; Combs Conservatory, Philadelphia; Peabody Conservatory, Baltimore; University of Kansas; University of Nebraska.

A Canadian Tribute to Arthur Hackett

In The Hamilton Spectator, Hamilton, Can., Tuesday, October 16, appeared the following tribute to Arthur Hackett, tenor:

Music lovers must be indeed grateful to the Elgar Choir for the opportunity afforded of making the acquaintance of Arthur Hackett, the New York tenor. Mr. Hackett owns a voice of true lyric quality, pure, sweet and rich in tone coloring. Of extensive range, his upper register—the treasure of every lyric tenor—was especially beautiful, while his diction was a joy to the listener, so clear was it and fluent. Always he sang with ease and warmly expressive interpretation, the poetic shading of his songs betraying emotional depths still untouched. In all his singing Mr. Hackett, both by natural gifts and later acquirements, was shown as supremely the artist of high attainments.

Claire Lillian Peteler to Appear With Elman

Claire Lillian Peteler, who is booked to appear as soloist with Mischa Elman before the New York Mozart Society in January at the Hotel Astor, New York, sang recently for the New York Globe series of concerts. Later on in the season she will be heard under the auspices of the Humanitarian Cult at Carnegie Hall, New York.

Anna Mahy in New York City

Anna Mahy, the Belgian coloratura soprano, is now in New York City, and will stay here for another three or four weeks. A pupil of Henri Séguin, she was engaged at the Théâtre Royal de la Monnaie of Brussels in 1914.

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"No Tenor on the Stage Today Can Approach His Faust"

There is no tenor on the stage today who can approach Muratore in the interpretation of the unhappy lover.

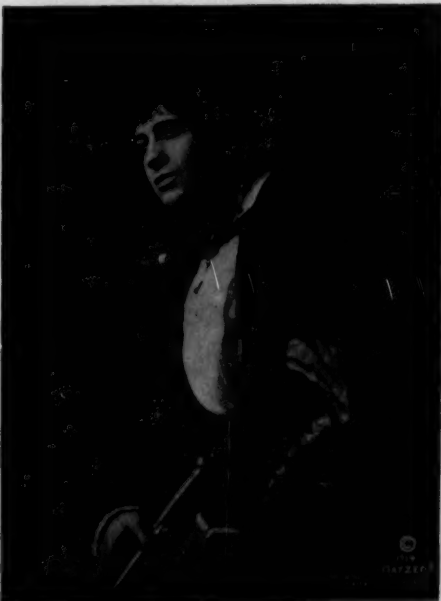
The average opera singer is content usually if he sings the music in good style and with the right quality of tone, but to this artist has come the great gift of imagination, a gift so rare as to make the possession of it a thing to thank the gods for. Coupled with a marvelous voice capable of every inflection of passion the Faust presented was one of the delights long to be remembered.—Milwaukee Sentinel, October 16, 1917.

The title role was sung by Lucien Muratore, whose wonderfully fine tenor, so full of melodious beauty and warmth, aroused the usual storms of enthusiasm and forced him to repeat the lyric gem, "All Hail, Now Dwelling Pure and Lowly."—Milwaukee Free Press, October 16, 1917.

Muratore as Faust

It is only fair also to Muratore to say that he shared in the honors of the evening. This brilliant singer of whom many extravagant predictions and comparisons are made in connection with other tenors of the day, sang the title role superbly throughout, scoring his greatest individual success of course in the "Chaste and Pure" aria and contributing his full share to the magnificent dust of the garden act. He is easily one of the very greatest tenors now before the public and the best feature of the situation is that he has many more years before him.

The Mephisto of George Baklinoff, a baritone who appeared with the company last year, was one of the striking features of the performance.—Kansas City Journal, October 20, 1917.



The Art of Muratore

The art of Lucien Muratore, freed from the somewhat tyrannizing presence of Geraldine Farrar's vivid Carmen, emerged and glowed superbly in the inspiring company of his companion artists. Nor could any singer be indifferent to such an orchestral performance as that given by Campanini's players. Muratore adds to his fine vocal equipment a rare imagination.

There is no tenor on the stage today who can approach his interpretation of the unhappy Faust.

He had to repeat his great solo in the second act, Campanini, who so rarely interrupts the action of a piece, leading the applause. It was one of those moments that people refer to as "memorable occasions," and there were one or two other scenes that merited almost equal praise.—Kansas City Times, October 20, 1917.

We have accustomed ourselves to hearing grand opera sung, but not interpreted with such dramatic ability, so to have an artist appear with a gift of dramatic power and a superb tenor voice was a combination we had not hoped for. Muratore was a wonderful Faust and he is without question the leading tenor of the operatic world of today, harring none. More than one remark was heard to the effect that Faust had been heard many times, but this was really the first time it had ever been sung as Muratore sang it last night. His voice is one capable of every demand upon it, warm, pure, rich and splendid quality of tone. He was a dramatic actor and painter before he took up the art of singing, and his combined talents are a delight to any audience which is fortunate enough to hear him. He was compelled to repeat the famous tenor aria and the audience was breathless during its rendition.—Des Moines Register, October 18, 1917.

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JULIA CLAUSSEN AND ALBERT SPALDING AT PLATTSBURG.
Mme. Clausen (fourth from the right) sang for the "Boys" at the Plattsburg camp; at her left, Albert Spalding, the American violinist who is now serving under the colors; on the extreme right, Andre Benoit, accompanist. This picture was taken on the steps of Lieutenant Colonel Wolf's home at Plattsburg.

Grace Kerns Opens Season in Schenectady

Grace Kerns, soprano, has returned to New York after a summer spent at Mountain Lake, Va., which is beautifully situated in the Blue Ridge Mountains. There Miss Kerns enjoyed a well deserved rest, although a number of recitals for the benefit of the Red Cross varied the pleasant routine. On November 1 Miss Kerns will give a recital in

Pa.; October 20, Dobbs Ferry, N. Y.; October 23, Plainfield, N. J.; October 26, Providence, R. I.; October 27, Worcester, Mass.; October 28, Auburndale, Mass.; October 29, Wellesley, Mass.; November 7, Middletown, Conn.; November 15, Millbrook, N. Y.; November 27, University Club, New York; and a number of others, which will be announced later.

Song Leaders for Training Camps Still Required

The National Committee on Army and Navy Camp Music W. Kirkpatrick Brice, chairman, held a conference at the committee's headquarters, 130 East Twenty-second street, on Thursday, October 25. John Alden Carpenter, the Chicago composer, who is head of the subcommittee on bands and band music, was present to outline the work of this division. The committee is conferring with authorities, both musical and military, in regard



GRACE KERNS,
Soprano.

Schenectady, N. Y., and among her other engagements already booked are appearances November 4, at the Hotel Astor, New York; November 6, recital in Montreal, Canada; November 9, in "The Creation" at Montreal; December 2, in Dvorak's "Requiem" at the Cathedral of St. John the Divine, New York, with the New York Symphony Orchestra; December 9, in "The Messiah," Providence, R. I.; December 17, Clarksburg, W. Va. Miss Kerns is booked for a midwinter tour of the South which will occupy several weeks, and thereafter she will appear as soloist with the New York Philharmonic Orchestra in the two performances of the ninth symphony which are to be given in February.

Olive Nevin's Bookings

Olive Nevin's bookings for the early part of the 1917 season, some of which have already been filled most successfully are September 9, Sewickley, Pa.; September 30, Lockport, N. Y.; October 2, Lockport, N. Y.; October 4, Lockport, N. Y.; October 7, East Aurora, N. Y.; October 11, Irvington-on-Hudson, N. Y.; October 16, Pittsburgh,

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- ..Analysis and Chord Sentences, or combining the foundation chords of a piece and making them into a chord sentence

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to this work. The new song book, "Songs of the Soldiers and Sailors," which the committee, has prepared in conjunction with camp song leaders, will be issued this month. It will be on sale for a nominal sum to the men of the service, at the post exchange in all camps. Outside the camps, the committee will arrange for distribution of the song book.

Already twenty song leaders have been placed in the army camps by Lee F. Hanmer, of the War and Navy Commissions on Training Camp Activities. The committee is cooperating with Mr. Hanmer in discovering leaders of musical ability for this work. About twenty-five more song leaders, men of high musical attainment, are required in order to fill the need which still exists for this very essential phase of camp life.

TORONTO, CANADA

Louis Graveure, Rosamond Young and Samuel Gardner in Joint Recital

Toronto, Can., October 19, 1917.

Considerable interest was manifested in the second appearance in Toronto of the singer Louis Graveure and his assisting artists, Rosamond Young, soprano, and Samuel Gardner, violinist, on Thursday evening, October 18, in Massey Hall. As is well known, Mr. Graveure has a pure baritone voice of excellent quality, which he uses with fine musical skill. The prologue to "Pagliacci," with which his program opened, was given with splendid dramatic power, and in two groups of French and English songs he displayed versatility of expression and a certain felicity of style which proved to be quite contagious. Miss Young is an artist of promise, her voice being fresh and of good caliber. Mr. Gardner, who is a very gifted and facile player, drew a beautiful tone from his instrument, this quality being noticeable in Wilhelm's arrangement of Schubert's "Ave Maria" and in the "Red Sarafan" melody in Wieniawski's "Souvenir de Moscow." His clean cut harmonics, whistling at such a high altitude, rhythmic virility and dash were features of his performance. Francis Moore made an excellent accompanist. The concert was under the personal direction of George H. Suckling, a Canadian impresario who associates with only the best the concert world affords, and always is the enthusiastic optimist, ever agreeable and courteous.

The Menges Recital

Isolde Menges, that English violinist of sympathetic attraction, gifted with youth and a fine, impressionable temperament, gave a recital in Massey Hall on October 8, and immediately created genuine enthusiasm. In a program embracing Handel's sonata in D major, Lalo's "Symphonie Espagnole," Wieniawski's polonaise in D major, two Kreisler numbers, and several transcriptions by Auer, Kreisler, Wilhelmj, Joachim, and Menges, she proved herself to be a very fine executant, and a gifted interpreter of varied styles of violin music. Her tone is warm hearted and rich, and her feeling for rhythm and nuance admirable. She had the assistance of Eileen Beattie, a young Australian, and an efficient and capable accompanist.

W. O. F.

P. A. Yon at Mt. St. Vincent Academy

Pietro A. Yon has been engaged for another year as head of the piano and organ departments at the Academy of Mt. St. Vincent on the Hudson, commencing October 15.

Severity of the Chicago Critics

The Chicago critics, who have the reputation of being indulgent as a rule, are occasionally severe, as was proved after the appearance of Rita Forna, the well known operatic singer, on Sunday, October 7.

Frederic Donaghey, the critic of the Chicago Tribune, had the following to say:

"Rita Forna, who has long been the Suzuki when 'Butterfly' is the opera at the Metropolitan, came on to serve as Mr. Dunham's first soloist; and she was pretty bad. She was pretty bad, that is, in what I heard her sing—Salome's aria in 'Herodiade,' and a pretty song about somebody's eyes, by Ramey, which was her ready reply to inexplicable applause. Here, playing for Mme. Forna, the orchestra had its one passage of disaster in the happy afternoon. . . ."

Felix Borowski, the heroic critic on the Chicago Herald, on date of October 8 said: "Rita Forna offered a somewhat pallid reading of 'Il Est Bon,' a piece which demands a certain intensity of style."

Herman Devries, the renowned music critic, generally lenient toward singers, said that "Mme. Forna is blest with a rich, generous organ, capable of much tonal coloring, from which the singer does not draw fullest advantage."

Edward Moore, the capable reviewer on the Chicago Journal, stated: "She is not the brilliant type of singer; she is rather of the sound, studious variety and a fairly good specimen of it."

Carlton Hackett, however, in the Chicago Evening Post, of which he is the eminent critic, praised highly Mme. Forna, stating that she sang with warmth of tone and appreciation for the music. She was cordially applauded and after several bows was obliged to respond with an encore. Likewise, in the Chicago Daily News Mme. Rita Forna had only words of praise. It may be said that when Mme. Forna appeared in Chicago she was probably not at her best, for when she returned to New York she was confined for a day or so to her bed with a severe cold.

Marjorie Knight Sings at National Opera Club Meeting

Marjorie Knight's first season as a full-fledged concert soprano is bringing the young singer much applause. Last season, Miss Knight sang at several club affairs both in and around New York. She and her lovely soprano voice were well received by the clubwomen (who by the way, know a good voice when they hear one), and she already has appeared for them at several concerts this season. On October 11, she appeared as one of the two soloists for the National Opera Club, singing Mimi's fine aria from "Bohème," beautifully. She possesses a voice of lovely, colorful timbre and her renderings are always marked by their charming style. And so, when the audience on the 11th, accorded the singer enthusiastic rounds of applause, it was well merited. Francis Moore assisted at the piano in his usual creditable manner.

Composer Converse's Daughter Married

Augusta Converse, daughter of Mr. and Mrs. Frederick S. Converse, of Boston, and Donald Merriam McElwain, son of Mr. and Mrs. William H. McElwain, of Brookline, were married in Emmanuel Church, Boston, on October 20. The bride is a sister of Mrs. Junius Spencer Morgan, Jr., of New York. The Rev. Dr. Elwood Worcester, rector of the church, and the Rev. Francis Lee Whittemore, of Dedham, performed the wedding ceremony. Mr. Converse gave his daughter away.

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SAN ANTONIO, TEXAS

The San Antonio College of Music held the first of the series of recitals to be given by members of the faculty when Luis Alfonso Marron, pianist, gave a splendid program Thursday, September 27, at the college, before a large and appreciative audience of music lovers. He is a protégé of the late President Porfirio Diaz, and is said to be Mexico's foremost pianist. He played "At Evening Dusk," Schumann; "Moonlight" sonata, by Beethoven; presto agitato, Beethoven; etude in G flat major, prelude in D flat major, waltz in C sharp minor, mazurka in A minor, grand etude in A minor, all by Chopin, and grand Neapolitan rhapsodie, Marron. He was received very enthusiastically and for encores played several of his own compositions. At the conclusion of the musical program Nora Eckles, teacher of expression in the college, gave a number of readings, which were well received. H. W. B. Barnes, director of the college, gave a short talk, in which he told the guests that similar programs would be given during all the winter.

Nautilus Club Begins Study Courses

The Nautilus Club has commenced a study course, through the correspondence study department of the University of Texas, on "Appreciation of Music." The meetings are held at the San Antonio College of Music.

Modern Songs

The San Antonio Male Chorus, H. W. B. Barnes, director, is learning modern songs as well as classical. Mr. Barnes has arranged "Goodbye, Broadway, Hello, France," for the chorus, also George Cohan's "Over There." P. K. Hummel is the accompanist.

First Meeting of Tuesday Club

The Tuesday Musical Club held its first meeting of the season Tuesday, October 2. The subject of the program was "First Music in America," and was in charge of Mrs. Stanley Winters. The members who contributed to the program were Blanche Murphy, pianist; Mrs. Ernest Scrivener, contralto; Hazel Hutchins, violinist, and Mrs. Fred Jones, soprano. Mrs. Edward Sachs and Mrs. Eugene Stoffel were the accompanists. Mrs. H. M. Madison gave a short talk on her summer's work with Mme. Bloomfield Zeisler, and Mrs. Winters gave a short talk on the subject of the afternoon. The members were also afforded an opportunity of hearing three compositions by Ruth Bingaman (one of the club's well loved members), sung most charmingly by Mrs. Nat Goldsmith. Both words and music to two of the compositions were written by Miss Bingaman. They are "Serenade" and "Lazy Eyes." For the third, "An Explanation," she wrote the music. Others will be heard at an early date.

Georgia Lindsay Gone to Dallas

Georgia Lindsay, pianist, who has been studying with Mrs. Warren C. Clarke for a number of years, has gone to Dallas, Tex., to continue her studies with Harold von Mickwitz. Mrs. Clarke, who is also a composer and concert pianist, expects to leave soon for New York, where she will study composition. Mrs. Clarke is especially gifted in this line.

Auxiliary Chorus Resumes Rehearsals

The Tuesday Musical Auxiliary Chorus resumed rehearsals Wednesday morning, October 3. Julien Paul Blitz is the director. The rehearsal hours were taken up with the teaching of voice, the placing of the different parts, distribution of the music, and a short talk by Mr. Blitz and Mrs. Eli Hertzberg, president of the organization. Work on the compositions will begin next rehearsal. The chorus meets every Wednesday morning at the home of Mrs. Hertzberg.

Evelyn Harvey's Recital

The recital of Evelyn Harvey, pianist, assisted by Mrs. Fred Jones, soprano, was one of the musical events of the week. Miss Harvey is a newcomer to music circles here, having been East and abroad for a number of years. This was her formal debut. A large and appreciative audience received enthusiastically the well rendered program given by Miss Harvey, which consisted of compositions by Beethoven, Debussy, MacDowell, Cyril Scott, Paderewski, Schumann, Liszt and Chopin. Mrs. Fred Jones sang an aria from "Tosca," accompanied by the Tuesday Musical Octet, of which Mrs. Edward Sachs is the leader. The other compositions were by Eugene Haile, Reynaldo Hahn, Katherine Barry and Gertrude Sans-Souci. Mrs. Jones sang in her usual musicianly style.

Social Session of Auxiliary Board

The Ladies' Auxiliary Board to the San Antonio Symphony Orchestra held its regular monthly social session in the ballroom of the Gunter Hotel, Friday morning, October 5. The Rev. Hugh McLellan spoke very interestingly of the intimate relationship between music and religion, and Mrs. H. M. Madison, pianist, played with splendid interpretation and remarkable technic "Caprice Espagnol," Moszkowski, and etude in C, Rubinstein. Julien Paul Blitz, the new conductor of the San Antonio Symphony Orchestra, was introduced and made a short talk.

Pianist-Teacher Builds Studio Apartment

Else Sternsdorff, pianist and teacher, who is so well known in Europe and has been in San Antonio a number of years, has built a charming studio apartment building for her own use. The downstairs consists of an auditorium which will seat 150 persons and a stage which can be converted into a small studio by closing the folding doors between stage and auditorium. Her class for the present season is a large one. She has several advanced pupils as assistant teachers. Regular recitals are given by the pupils each Saturday morning after the harmony class.

Minneapolis Symphony Orchestra Announced for Two Concerts

It has been announced that the Minneapolis Symphony Orchestra will give two concerts in this city January 26.

The news was welcomed with pleasure, as the orchestra played here once before and was received enthusiastically. Gussie Rowley is the local manager.

Bingaman-Craig Recital

Ruth Bingaman, pianist, assisted by Mary Adeline Craig, soprano, appeared in recital Tuesday, October 9, in the Gunter ballroom. Miss Bingaman played numbers by Schumann, Grieg, Hadyn, Chopin, Rossini, Carpenter, Cyril Scott, Stojowski and Liszt. Her playing displayed a firm yet pleasing tone, excellent interpretation and splendid technic. Each note in the runs was heard distinctly. She has decided talent. She leaves shortly for New York, where she will resume her studies. Miss Craig's voice was of limpid quality, very sweet and appealing, and the high notes in the "Barber of Seville" aria were splendidly taken and the coloratura passages were decidedly well given. She gave, besides the Rossini aria, "Un Voce Poco Fa," numbers by Linn Seiler, Fischer, La Forge, and one of Miss Bingaman's compositions, "Serenade," a beautiful song. For encore she gave another of Miss Bingaman's songs, "An Explanation." In these she was accompanied by the composer, and in the others by Mrs. Edward Sachs, who did her part most creditably. At the end of Miss Bingaman's last group, after insistent recalls, she was obliged to respond with an encore, giving "The Play of the Fountain," by John M. Steinfeldt, her former teacher, and dedicated to her. Gussie Rowley was the manager.

Mrs. S. W.

**A Tribute to the Music of
Count Axel Raoul Wachmeister**

The MUSICAL COURIER acknowledges receipt from Lloyd Publishing Company, of New York and Los Angeles, of "Dreams of Hellas," a collection of poems by Annie Elizabeth Cheney, including "Tones Celestial," a splendid tribute to the music of the composer, Count Axel Raoul Wachmeister. Among the works of this composer is "Tell Me, O Muse, Thy Charm" words by Miss Cheney, which appeared in a recent educational section of the MUSICAL COURIER. "Tones Celestial" is reproduced herewith by permission of the publisher and author.

TONES CELESTIAL

By Annie Elizabeth Cheney

(March 10, 1915, on hearing the composition of Count Axel Raoul Wachmeister.)

I have loved pure tones terrestrial,
Earthly music, virile, strong,
All the gamut of grim matter,
From bass to lyric song.

I have loved the growl of thunder,
The boom of mighty seas,
The rattle of the shingle,
The whimper of the breeze.

I have loved the blare of trumpets,
The tom-tom, drum and flute,
Barbaric, pagan rhapsodies
On zither, harp or lute.

Ah! my soul is tuned to frenzy,
Like pipes of magic Pan,
Ah! my heart leaps wild to singing
Of primeval earth and man.

But now I hear in depths of azure,
Falling sheer as from on high,
Downward, downward, nearer, nearer,
A rain of music from the sky.

Grand contraltos, pure sopranos,
Weird fantasias hurrying fast,
Mighty fugues of earth translated,
Witching melodies recast.

Hark! 'Tis magic of great spaces!
Echoes roam and shiver there,
Madly seeking natal places,
In rapture or despair.

Hymns of ghostly Goths and Vandals,
Trained to sing with morning stars,
Love notes of the Saxon Siren
Calling from the river bars.

Faint stornello flying softly,
Like Aphrodite's dove,
Tonal tints of Southern oceans,
The fluttering wings of Love.

A wizard waves his wand, and lo!
Harmonics from on high
Are caught by flute and harp and lyre
And flung back to the sky.

Russian Symphony's Pittsburgh Appearance

The Russian Symphony Orchestra has been engaged for a private concert for the members of the Pittsburgh Athletic Club, to be given at the clubhouse on Saturday evening, November 24. This popular organization has been one of the outstanding features of the Pittsburgh Exposition for the past ten years, but since the exposition has been abandoned for this year at least, the annual visit of the Russians has been very much missed this fall.

Yolanda Mero to Give Series of Recitals

A long tour is booked for the winter for Yolanda Mero, the pianist. It will include a series of recitals in New York and Boston. The first recital scheduled for New York will be given in Aeolian Hall, Monday afternoon, November 19.

Emma A. Dambmann, Singer, Teacher and President of the Southland Singers

When a famous American tenor, no less a person than Evan Williams, some years ago heard a young Baltimore contralto sing in her native city and encouraged her to come to the Metropolis, he did not know that this same young person would become a leading singer, teacher and founder and president of The Southland Singers. This was Emma A. Dambmann (in private life Mrs. Herman G. Friedman, her husband being a well known attorney). Singing in important concerts, operatic productions and churches of the metropolis, Emma A. Dambmann soon became known in wide circles. In course of time she founded the singing club, which has so many delightful social features, "The Southland Singers," whose concerts, at Hotel Plaza, and whose dances, masquerades and card parties have a large following.

The Southland Singers has begun another season of musical activities imbued with patriotic work and social environment. Rehearsals for the concerts, which Philip Nold conducts, will be held at the Coterie Club, 40 West Fifty-eighth street, Wednesday mornings, from 10:30 to 12:00 o'clock. They commenced October 31, 1917. After rehearsals, from 12:00 to 1:00 p. m., members will meet and spend that hour in planning and doing useful work for the benefit of American soldiers. Active and associate members will have charge of such work which, it is said, can be effectively carried out only in co-operation with the American Red Cross or similar organizations. Some of the members who prefer to make wearing apparel and other necessary articles for their friends in the army or navy can do so.

Artist-pupils of Mme. Dambmann are winning recognition. Frequent mention has been in musical and daily papers of Angelina Cappelano, whose recent singing at the Hudson Theatre, Schenectady, was very successful. Gertrude Arnold, contralto, (Miss Gugler) is to be on



EMMA A. DAMBMANN,
Founder and president of the Southland Singers.

tour for two months through the Middle West. A recent press notice from Ohio praising her reasons as follows:

Gertrude Arnold delighted her audience both with her pleasing personality and her beautiful voice; it is of wide range and flexibility. She phrases well, enunciates distinctly and reflects the mood of the composer with fidelity.—Alliance (Ohio) Daily.

The accompanying snapshot picture shows Mme. Dambmann on the sands at Musicology, where she has a beautiful bungalow, and does much entertaining.

ST. LOUIS

St. Louis, Mo., October 20, 1917.

It was fitting that the opening concert of this season, when every one is giving so generously to the cause of humanity, should have been wholly for the benefit of the Red Cross. There was something intensely appealing about the music of the program, due perhaps to the nurse and the soldier as played by Marie Caslova and Percy Grainger. Military atmosphere was further intensified by the flags of the Allied countries against a background of soft gray. That a good concert for a good cause is entirely irresistible was evidenced by the large audience.

Bach is rarely so vivid as under Mr. Grainger's touch. The G minor fantasia and fugue was a revelation in what can be, but seldom is, done with Bach. Like the play of light and shadow was the Debussy "Reflets dans l'Eau," which was followed in sharp contrast by the Chopin polonaise in A flat. The remainder of Mr. Grainger's numbers were of his own composing. These he played with especial joy and delight.

Marie Caslova, looking slim and very fetching in her uniform and cap, did some interesting work in the Tartini "Devil's Trill." Clara Wullner, St. Louis pianist, played accompaniments for Miss Caslova with an appreciation of the balance of tone so necessary to the violinist.

An Evening of Jewish Music

Quite out of the ordinary was an evening of Jewish music given at Sheldon Memorial, Sunday, October 14, which brought to public notice a new tenor who is doing new work—the revival, or rather the renaissance, of old, very old Jewish melodies. Everything that Mr. Jassinowsky sang was indelibly stamped with his own personality. The same haunting sadness of his voice ran through his compositions like a dominating color.

In only one number, "Der Bal-a-gole" ("The Driver"),

was there any deviation from the dramatic, one might almost say tragic, strain of his selections. In this he was happy—with creature comforts of today and no thought of the morrow.

He sang with the Lichtenstein Quartet, with Mrs. David Kriegshaber at the piano, and later with Mrs. Kriegshaber at the organ, wherein he seemed more at home and consequently was better received.

Taken as a whole, the concert was of the type of which we should like to have more. If the nation wide movement to further Jewish music is going to give us songs and singers of this character, we should be glad of the opportunity to do our bit to assist in bringing about interest, with the resultant financial backing usually necessary to such things.

Z. W. B.

Leo Ornstein, Volunteer, Refused by the Examining Board

For the last few months, Leo Ornstein has driven his brother's large touring car for two hours daily. He is now a proficient chauffeur, and has offered his services to drive an automobile anywhere in France or Russia—wherever his services could be used by the Red Cross. He felt that that would be the best he could do, as he was hardly able to carry a heavy pack and a gun. Strong as he is, however, the examining officers found his weight to be two and a half pounds below the minimum requirements of the Army.

Mme. Buckhout's Plans

Mme. Buckhout, "singer of dedicated songs," began her season of composers' musicales at her studio, New York, October 24, singing a program of songs by Harvey Worthington Loomis. October 28, she appeared as soloist in Bach's oratorio, "A Stronghold Sure," at Christ P. E. Church, Poughkeepsie, N. Y. November 1, she will sing the soprano solos in the cantata, "The Holy City," and "Oh, Divine Redeemer," at St. Andrew's P. E. Church, Yonkers.

Jacobs Quartet Plays Three Concerts in a Week

The Max Jacobs String Quartet opened its season on October 13 by giving the first of a series of three concerts in Forwards Hall. On October 19 the quartet played before an audience of over 3,000 persons at Labor Lyceum, Bronxville, and on October 20 over 5,000 people heard them at Hunts Point Palace (at a concert given by Novi Mir, a Russian newspaper) in a program of Russian music.

Hinshaw Elected to Honorary Membership

A signal honor was conferred upon William Wade Hinshaw, baritone, when he was elected to honorary membership in the Phi Mu Alpha Fraternity (Sinfonia), Alpha Chapter. The Sinfonia is a musical fraternity founded in Boston in 1898. Mr. Hinshaw, at one time a member of the Metropolitan Opera Company, recently offered a prize for the best opera written by an American, and fulfilling certain conditions that he imposed. Mr. Hinshaw is business manager of the Society of American Singers, Inc., an organization formed last spring to put opera comique in English upon a secure footing in this country.



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Lenora Sparkes Scores in the South

On Thursday evening, October 25, Lenora Sparkes, soprano of the Metropolitan Opera Company, gave a recital at Macon, Ga. She presented a program of varied interest in the preparation of which she worked with Frederick H. Cheeswright. The acclaim with which it was received, testified to its excellence and to the popularity of this gifted artist.

The summer of 1916, Miss Sparkes spent in her native England, where she did much to aid the soldiers, but this year she was unable to make the trip because of the impossibility of obtaining a passport. For that reason, she devoted her entire summer to similar help in this country as a member of the American Fund for the French Wounded, whose base is now located in Belgium and which is doing splendid things in the cause of humanity in the towns and villages which have been ravaged in the German retreat. Among the women who have volunteered for this work are many who are members of America's best society and who have never before undertaken manual labor of this arduous sort.

Although Miss Sparkes was sent away to school at the age of eight and immediately thereafter took up the study



LENORA SPARKES IN A LONG ISLAND CORNFIELD.

of music so that she has had little opportunity for domestic endeavors, Miss Sparkes has been sewing and making many things for the soldiers and the hospitals. While in Kansas City, she was prominently identified with that branch of the service, and again while in Maine she lost no time in becoming a thoroughly active member. Portions of her summer were also spent on the north and south shores of Long Island, the accompanying picture being taken on the north shore.

Amparito Farrar "Doing Her Bit"

Amparito Farrar has been singing at different benefit concerts for the soldiers and sailors. Recently she was heard at the Ritz Carlton, New York City, for the Sailors' Home Fund. On this evening, a war shell, which had been carried through seven battles, was auctioned, and the highest bidder, who was anonymous, sent the shell to Miss



AMPARITO FARRAR.

Farrar as a compliment to her singing, refusing to give his name.

On October 28 she sang at the Hippodrome, New York, for the Tobacco Fund of the New York Evening Sun.

Vernon d'Arnalle in the White Mountains

At Dixville Notch, in the White Mountains, Vernon d'Arnalle, baritone of Paris and Rome grand opera, re-



PORTABLE MUSIC AT THE CAMPS.

The "tabloid" organ that the song leaders use is shown here, with Howard Kimsey, leader of song at Camp Pike, Little Rock, Ark., beginning one of the evening "sing songs." Where the words of the songs are unfamiliar, the leader posts them on the back of the organ, as shown in the picture, until they are learned. The song so posted in the picture is Ivor Novello's "Keep the Home Fires Burning," which has become a universal favorite with the men both in Europe and this country.

cently gave an interesting program before a delighted audience. Mr. d'Arnalle's program opened with the prologue from "Pagliacci," and in addition to an aria from Verdi's "Ernani," included "Ode" (Goldmark), "O Were My Love" (Beach), "Visione Veneziana" (Broggi), "Aime-Moi" (Bemberger), "Pirates' Song" (Haile), "The Weaver's Daughter" (Irish), "Ballynure Ballad" (Irish), and the ever popular Toreador Song from "Carmen."

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Fanning and Turpin Touring Western Canada

Cecil Fanning and H. B. Turpin gave a recital in Victoria, B. C., on September 27; then followed two recitals at Vancouver, B. C., on October 1 and 2. On the 5th they appeared in Calgary; the 6th, in Edmonton; the 9th, at Medicine Hat; the 10th, Moose Jaw; the 11th, Regina; the 12th, Winnipeg. They stop at several points east of Winnipeg, and go to Ohio for a few days before starting on an extended Southern tour which will keep them in the South until Christmas. Not the least of their activities will take place on the Pacific Coast, in the spring of 1918, under the management of L. E. Behymer, the popular and successful California manager, who will increase his sphere of activity to the San Francisco district, where Mr. Greenbaum so long flourished.

Edgar Schofield to Be Heard in Cincinnati With Orpheus Club

Edgar Schofield, the baritone, has returned to New York completely recovered from his recent operation for appendicitis. The month of September was spent with Mrs. Schofield (Mme. Onelli) in the Berkshires and at Plymouth, Mass., and toward the end of the time Mr. Scho-



EDGAR SCHOFIELD AND MRS. SCHOFIELD (Mme. Onelli).

field felt so fit physically that he was able to indulge in a few games of tennis. He has now resumed his post as soloist at St. Bartholomew's Church, New York. One of his early concert engagements for the season will take place at Cincinnati on December 6, when he will be soloist with the Orpheus Club, under the direction of Edwin W. Glover.

Riccardo Stracciari a Sensation in Mexico

The Mexican papers to hand give glowing accounts of the appearance of the great baritone, Riccardo Stracciari as Rigoletto and as Germont Père in "La Traviata." One is tempted to reprint the whole of these notices, as they would be interesting to readers, but the style of the Mexican and South American criticism is totally different from that prevalent here. One critic devotes an entire page of his paper to a description of the Stracciari art, his conten-

RICCARDO STRACCIARI,
Baritone.

tion, being that the appearance of Stracciari in Mexico marks an epoch. The adjectives, the encomiums which are showered upon Stracciari, would sound to American readers like fulsome praise, but as all the papers are in unison on this artist, though not on all the other members of the company—and as it has been recorded that Maestro Polacco, after Mr. Stracciari had received an ovation lasting some minutes, had to run on his desk and demand a cessation of the wonderful demonstration, in order

to be able to go on with the opera, there is no doubt that the opinion of the critics is fully shared by the public.

The coming of Stracciari to this country, and his appearances with the Chicago Opera Company, both at Chicago and New York, are being awaited with very unusual interest.

May Scheider at Strand

May Scheider, the well known coloratura soprano, was called upon to sing at the Strand Theatre on very short notice when the prima donna who had been engaged there became suddenly indisposed. To oblige the management Miss Scheider sang practically without any preparation and made her appearance under the name of Marie Starr. She achieved such a pronounced hit that she was immediately re-engaged for two weeks more, and at the present time is repeating her success nightly to the crowded audiences which always attend the Strand Theatre. Miss Scheider combines technical and temperamental features in her singing, and in addition is a finished musician and an interpreter of unusual intelligence.

New Engagements for Wynne Pyle

While Wynne Pyle, the charming American pianist is out filling engagements in the West, bookings continue to come into the offices of Haensel and Jones for her. Within the past week contracts were signed for Miss Pyle's appearances at Beaver Falls, Pa., on January 25; at Pittsburgh, Pa., on January 26, and at Baltimore, Md., with the Baltimore String Quartet on February 19.

Maurice Dumesnil Due November 20

Maurice Dumesnil, a French pianist, who for the past year has been creating a sensation in South America, has cabled his manager, R. E. Johnston, from Santiago, Chile, that he is coming to the United States via Panama, arriving here about November 20. On receipt of the cablegram, Mr. Johnston notified Mrs. Noble McConnell, president of the New York Mozart Society, that the young Frenchman would arrive early in November, and Mrs. Mc-

Connell immediately engaged him for the Mozart December 1 concert.

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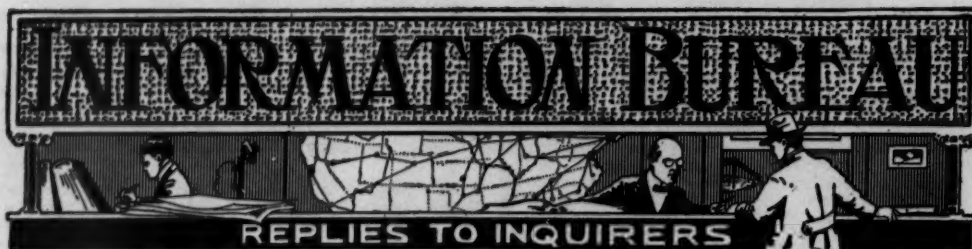
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(The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.)

Edyth Walker's Address

Can you tell me where Edyth Walker is?
Miss Walker's home is in Munich, Germany. She has remained in that country ever since the war began.

New York or Boston?

I am studying singing in Winnipeg for the last eight months, but I feel that I will never be able to learn anything in Winnipeg. Kindly inform me where you think I should go—to New York or Boston—and what teachers do you recommend?

There are such good teachers in both New York and Boston that you could not make any mistake whichever city you selected for your future residence and musical education. In both of these places there are teachers whose reputation is, one might almost say, worldwide. In selecting a teacher, however, there is much more to be considered than the recommendation of either a musical journal or a friend. Are you studying for operatic work? If so, you require some one who is fully equipped to teach that particular branch of the vocal art, some one who knows traditions both of the interpretation of the music and the art of acting the roles of the work. If you are studying to obtain a good method that will enable you to be a well trained amateur, the operatic side of the work does not have to be considered. You need only to select a teacher who knows, and can teach, correct voice production, which is the foundation of all the so called "methods." Not only must you select a competent teacher, but that teacher must be one with whom you feel in thorough sympathy, if you wish to obtain the best results possible from your lessons. The one advantage that New York might possess over Boston is in the many weeks of opera that are given here each winter. Listening to operatic and other singers is a part of the musical training for a pupil that cannot be too much insisted upon. There is of course much music in Boston of all sorts, both instrumental and vocal, but it appears that there is more opera in New York than any other city in the United States.

In regard to a teacher, the best suggestion that can be made is, that you come to this city and call upon several teachers—whose names and addresses you will find in the MUSICAL COURIER—explain what you require and make your own selection; or follow the same course in Boston. You will find the teachers willing to listen to you and kind in advising your best course. It would be well for you to make your decision at once, as many of the leading teachers in both places have all their time arranged for at this early date. If you will call at the office of the MUSICAL COURIER in either of the cities, a card of introduction will be given you to any of the teachers whom you wish to interview.

How to Write a Libretto

Where can I learn to write a libretto, for either light opera or heavier work? I have some ideas that I should like to work up into libretto form if I knew how it ought to be done—whether a libretto should be written in prose or verse, how long it should be, and so on. And if the libretto turns out to be at all promising, how can I get in touch with a composer? Are there any of the famous composers who would be interested in seeing a libretto from an unknown writer?

To answer the last part of your letter first, will say that there are many composers who are greatly interested in seeing librettos, whether the writer is known or unknown. Getting a good libretto is one of the most difficult problems that a composer has to deal with, and often a poor libretto may be used because it is the best one procurable. Whether a libretto should be written in prose or verse would depend largely upon circumstances. If the libretto was for a light opera, you know there is much of it—the dialogue—that is spoken, with the songs interspersed, while for grand opera everything is sung. A libretto is, of course, really a story, told in such form that there are dramatic situations suitable for stage representation. It hardly seems as if there could be any place where one could learn to write such a story. Studying the librettos of operas of both light and heavy sorts ought to give a good idea of what is wanted, also of the length required.

At the moment it would seem that a good libretto written on some American subject ought to meet with a ready acceptance from a good composer. The public is full of patriotism, quick to respond to a demand upon its feelings and ready to support an opera that is of national interest. Are there not many events in the past and present of this country that could be used to advantage? A light opera,

with interesting episodes, good songs and opportunity for special chorus work in marches, etc., would perhaps appeal to some composer whose work in the past has been successful. Heart-breaking tragedy in grand opera might well be left out or in the background when we are living in such tragic times.

Why do you not try to see some of the composers and find out what would appeal to them most? If you write to them asking for an appointment, or else state your ideas so fully that a personal interview is not necessary, you will probably receive a response that may be of advantage to you.

If you have had experience in writing your best plan is to depend upon yourself for the way to write, whether libretto or other work. Individuality, which also means originality, cannot be taught, it is spontaneous, and upon individuality depends much of the interest and value of a story. You say you have ideas that you wish to put into the libretto form, so you are in a position to tell or show what you can do. Make a scenario or sketch of the plot and characters; it is not necessary to submit an entire libretto for approval. All writers were unknown at first and you have as good a chance for success as any one. If you have any published articles use them to show what you have done as well as what you are capable of doing.

What Songs Shall She Sing?

I am studying singing with one of the best New York teachers; will you kindly tell me what songs I ought to get, as my teacher says I can now sing some pieces and I want to know what would be the best for me. Have taken lessons one year. This is the second

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**INFORMATION BUREAU
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A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
Information Bureau, Musical Courier
437 Fifth Avenue, New York, N. Y.

year, and would like something that my friends would be glad to listen to. My voice is not very heavy.

You say you are studying with one of the "best" teachers, which seems hardly credible when you ask for suggestions about suitable songs. From your letter it is impossible to know what your voice happens to be; of course, as it is not heavy one judges it to have soprano quality. Nor can a list of songs suitable for you be even suggested. The songs depend entirely upon what your voice requires, that is how far have you advanced in your knowledge of the art of singing. Only your teacher can judge what is necessary for the development of your work at the present moment. Songs are used by good teachers only to put in practice the special requirements of the pupil as lessons advance. At each step of the way a song might be given to enable the pupil to put in practice the execution of the exercise or exercises being learned. But it is quite safe to say that no "good" teacher would give a pupil a free hand in the selection of songs, any more than the teacher of the piano would allow a pupil to choose the "pieces" he plays. There must be a gradual leading up to the different stages of the pupil's knowledge and execution. There are, of course, many pupils whose only object in studying seems to be either singing or playing "pieces," and often a teacher is teased as to when such pieces can be "taken." The teacher who is training a voice carefully and who understands the needs and requirements of that voice is as careful in the selection of either songs or exercises as in any other part of the development of the voice. To try to sing something that is not yet understood is to do away with much of the benefit already obtained. If your teacher said you could have some songs, find out from that teacher what songs you are qualified to undertake without detriment to your voice; what songs you can sing understandingly so that your work is advanced, not injured. Perhaps you have heard the very old story of the teacher who gave a pupil a certain set of exercises. After many months of practicing those exercises the pupil returned to the teacher, who told him to keep on with the same exercises. At the end of some years the pupil had a perfectly trained voice, though only that one set of exercises had been used. The story is of one of the old Italian teachers. It is probably true that today no pupil would accept such conditions.

Within the past year there have appeared in the Educational Section of the MUSICAL COURIER many articles by leading vocal teachers, and if you will read those articles you will see how carefully and slowly the voice is developed, years being given to study before arriving at anything like perfection. And as one swallow does not make a summer, so one year's study does not make a singer—no, nor two years. Be satisfied to go slowly but surely along the road laid down by the best teachers, remembering there is no royal road to any sort of learning.

Marcella Craft and San Carlo Opera Company to Aid Military Sisterhood

Marcella Craft, who as guest-star with the San Carlo Opera forces is having a triumphant procession through the country, has been specially engaged by the Hutchinson (Kan.) Music Club for their night of the Gallo opera, December 14. Miss Craft will sing her by now famous Violetta in Verdi's "Traviata." Miss Craft has signified her great pleasure at this Hutchinson engagement, as the Music Club has decided to designate the Military Sisterhood as the recipient of the entire profit to be derived from their engagement of Marcella Craft and Mr. Gallo's opera company.

Margulies Trio Program

Among the numbers promised by the Margulies Trio at their Aeolian Hall series of concerts, New York City, beginning Tuesday evening, November 20, are the Caesar Frank trio in F sharp, op. 1, a Debussy sonata for violin and piano, and the Beethoven B flat trio.

REVIEW OF NEW MUSIC

CLAYTON F. SUMMY, CHICAGO

Frances Frothingham

"Playing and Singing Book" for boys and girls. More properly this purely infantile album is for the nursery. It appears to be very good of its kind and free from that imitation baby talk so often affected by writers of child albums.

Carl Fallberg

"Romance," a well written andante for the piano requiring a hand with a wide reach, but not demanding much finger agility.

Emile Foss Christiani

"The Sawmill," an excellent etude for the acquisition of a light and rapid technic in both hands. It might be called "Spinning Song."

William Lester

"Heart o' Me," a simple melody to romantic words that have a touch of sadness in them. This song would suit many a recital program.

Edward Collins

"Butterflies," a picturesque and pretty song about the buds and trees of June and the flitting butterflies of summer.

Phyllis Fergus

Various readings with musical settings. The music is easy enough and light in style to allow the reciter to be heard above the piano. Those who like this form of amusement will do well to look at these skilfully devised and charming settings: "It Takes a Girl," "Spring Fever," "Candle Light," "Desire," "Why," "The Canoe," "Father's

Way," "They Never Knew," "Two Fishes," "Soap," and several others.

IGNAZ FISCHER, TOLEDO

Edouard Remenyi

"Hymn to Liberty," fitted to patriotic words by Amadeus Beale, and arranged as a chorus by John Emil Ecker, who has dedicated the whole to President Wilson. It has its sphere of usefulness, though hymnlike tunes rarely engage the multitude.

OLIVER DITSON COMPANY, BOSTON

"The Khaki Song Book," for our soldier and sailor boys, a compilation of seventy-five of the most popular songs and hymns known to the singers of songs in English, simply arranged in four part choral style on two staves, so as to be playable on the piano or organ. There must be a demand for a useful collection like this. Khaki is a Hindoo word meaning dusty. It was used by the British for the color of the cloth first used in the British army in India. Today it refers to the soldiers of the United States as well as those of Britain, and the music in the khaki song book is almost entirely of American and British origin.

American Negro Melody

"Deep River," piano solo transcription by Coleridge-Taylor; organ solo by James H. Rogers; violin solo, by Maud Powell; cello solo by Karl Rissland; song with piano accompaniment, part song for mixed voices, part song for unaccompanied men's voices, by William Arms Fisher; trio for women's voices by Victor Harris; choral arrangement for quartet and choir of mixed voices, by J. Rosamond Johnson. Seldom has a folksong met with such unqualified success as has "Deep River."

James H. Rogers

Six easy pieces for young pianists: "Dragon Flies," "Fancy Dance," "Hesitation Waltz," "In Old Seville," "Old Fashioned Dance," "Song Without Words"—useful and attractive for children, but not the result of much inspiration.

Charles Huerter

"Valse mélodique," a pretty piano piece demanding a certain amount of musical taste in the pupil and not taxing the technical skill very much. It is also useful as a solo

for good amateur players, as it is melodic in fact as well as in title.

Gustave Lazarus

"Longing for Spring," an attractive intermezzo for the piano, which would make a pleasing orchestral number. The two melodic lines could be better marked by the orchestra than by the piano. The style of this moderately difficult composition fits it for a teaching piece.

ARTHUR P. SCHMIDT COMPANY, BOSTON

Rossiter C. Cole

Sonata in D major for piano and violin. An important work of this nature, filling fifty-one pages, deserves more space than any reviewer has at his disposal, yet no amount of words can describe the melodies and delineate the harmonies of any musical work, "be it ever so humble," like "Home, Sweet Home." This new sonata has four movements: Allegro moderato, scherzo, adagio, finale. In style the music is fundamentally classical, with modern tendencies, and is in no sense of the word an impressionistic portrayal of mere sentiments and vague aspirations. There are clearly defined themes which are developed and repeated and built up into the recognized and recognizable structures known as classical forms. The sonata might have been written by a disciple of Rubinstein and Brahms, if there had been such a pupil. By no means could it have been the work of Grieg or the present impressionists of Paris. Saint-Saëns alone, of all the musicians of France, could have constructed this excellent sonata by Rossiter G. Cole, a musician of whom America may well be proud.

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Linnie Love and Lorna Lea in War Relief Fund

Linnie Love and Lorna Lea have been devoting much of their time "doing their bit" by singing in different soldiers' camps and in sailors' and soldiers' clubs located in and near New York. October 12 they were about to leave for Camp Mills, where they were scheduled to give a concert, when they received a telegram telling them not to come as the tent was blown down by the storm. The Metropolitan Opera Quartet will give a series of concerts in Yaphank, Mills, and Camp Upton. Both Miss Love and Miss Lea are members of that organization. October 17 they sang at 225 West Ninety-ninth street for the Sailors' Club, at a dance and canteen. Their numbers were "Carmens," "Trust Her Not," "Blue Bird," "Keep the Home Fires Burning," "Joan of Arc," "Over There," "Killarney," and "Come to the Dance," as duets. Solos were "May Morning," "Bird of the Wilderness," and "Philosophy," by Miss Love. Miss Lea gave the "Little Irish Girl," "Disappointed Serenade," and "He Kissed Her." In the patriotic numbers Miss Love asks the boys to join in the chorus, conducting herself. During the song "Over There" she heard a big, beautiful voice. She found the possessor was a young sailor. Leading him to the center of the room, she had him sing it alone, much to the embarrassment of the sailor, but to the keen delight of the audience. This sailor says he intends to cultivate his voice as soon as the war is over.

Charles Schuyler, tenor, has joined the Metropolitan Opera Quartet. This quartet gives opera in English, with costumes and acting. Mr. Schuyler has been singing with marked success in light opera, with Margarite Sylva and others. He has a tenor voice of sympathetic quality, and is a very good actor. The quartet is composed of Linnie Love, soprano; Lorna Lea, contralto; Charles Schuyler, tenor; Harry Donaghy, bass, and Florence Fenning, accompanist.

**How John McCormack Sings
"The Star Spangled Banner"**

The New Bedford (Mass.) Evening Standard, in a review of the concert given in that city by John McCormack, had the following reference to his singing of the National Anthem:

"Never, it is safe to say, did a New Bedford assemblage ever hear the anthem sung as it was last night. We have doubtless grown a little weary of 'The Star Spangled Banner.' It has been played and sung too often, and much of the time poorly. As Mr. McCormack sang it, however, it was as something fresh and new. Its hidden beauties came to light; it thrilled with a fervor of patriotism."

"We fear that never again, unless sung by a singer of equal talent and personality, will 'The Star Spangled Banner' quite satisfy us. We know now, at least those who heard Mr. McCormack know, what there is in it, and so few renditions do it justice."

Leginska's Canadian Tour

Northern Canada had its first opportunity to hear the pianistic art of Ethel Leginska on October 30, when the little English pianist opened a tour that comprises



ETHEL LEGINSKA.

From a new photograph never before published.

the following cities: Winnipeg, October 30; Regina, October 31; Saskatoon, November 1; Edmonton, November 2; Calgary, November 5; Medicine Hat, November 6.

Florence Ffrench to Sing

Florence Ffrench, daughter of the late Charles Ffrench, of Chicago, is a soprano of so much talent that Mme. Schumann-Heink, who will give her New York recital in Carnegie Hall on Saturday afternoon, November 3, has decided to introduce the young artist on that occasion to the musical public of the metropolis. Miss Ffrench's share of the program will consist of an operatic aria and a group of Irish songs.

The Sittig Trio Returns to New York

After a most delightful summer in the Adirondacks and Catskill Mountains, the members of the Sittig Trio have returned to New York City to resume their many activities.



THE SITTIG TRIO IN THE CATSKILLS.

The fourth season of this highly artistic trio promises to be a strenuous one, as the work of the Sittig Trio has endeared it to musical audiences wherever it has appeared, evidence of its increasing popularity.

Skovgaard's Routing for This Week

The attached engagements are booked for this week for Skovgaard, the prominent Danish violinist, whose tour of the United States and Canada last season was a huge success. A similar tour had been booked for the violinist and his New York Metropolitan Company, which includes Sofia Stephali, soprano; Alice McClung-Skovgaard, pianist and Marie Kern-Mullen, contralto, for this season and from reports at hand they are meeting everywhere with the same warm welcome:

October 31, Minot, N. D.
November 1, Kenmare, N. D.
November 2, North Portal, Sask., Canada.
November 3, Crosby, N. D.

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Werrenrath Record Calls Forth Praise

Reinald Werrenrath's first recorded attempt at dramatic reading brought forth the following letter from Wilbur D. Nesbit, the author of "Your Flag and My Flag":

MY DEAR MR. WERRENATH—I have just listened to the Victor record which you made of "Your Flag and My Flag" and I want to thank you very much indeed for the splendid expression you gave to the lines. I have always enjoyed hearing you sing and listening to the records that you make for the Victor people and now I feel especially honored that any effort of mine should have been so distinguished as to have your own voice perpetuate it.

Cordially yours,
(Signed) WILBUR D. NESBIT.

Singers on Historic Soil

The accompanying snapshot shows Adelaide Fischer, Albert Wiederhold, Frank Waller and Howard Haviland during a recent visit to the training camp at Gettysburg, where this quartet of artists entertained the boys at camp for a period of three days.

Miss Fischer and Mr. Wiederhold, in miscellaneous song



POPULAR ARTISTS AT GETTYSBURG.
Left to right: Howard R. Haviland, Frank Waller, Adelaide Fischer and Albert Wiederhold.

programs on each of the three evenings, won a rousing reception from the thousands of soldiers who have entered this camp on the initial step of their way to France.

Merle Alcock's Western Tour

During her present western tour Merle Alcock, the popular contralto, is singing again in many cities, where her

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—Syracuse Journal

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splendid art is already well and favorably known. Among the cities which are booked to hear her are Oklahoma City, Okla.; Okmulgee, Okla.; Durant, Okla.; Iola, Kan.; Marshall, Mo.; Topeka, Kan.; Hastings, Neb.; Fremont, Neb.; Omaha, Neb.; Lawton, Ohio; Edmond, Okla., etc.

Prominent Artists Delight at National Opera Club Meeting

Giuseppe Vogliotti, tenor of the Naples and Milan Opera, also with the Boston Opera Company, on an hour's notice appeared before the critical throng gathered at the second meeting of the National Opera Club, Baroness von Klenner, founder and president, Waldorf-Astoria Hotel, New York City, October 18. The large ballroom resounded with acclaim following his singing of the "Cavalleria Rusticana" aria, and he was greeted with remarkable enthusiasm. Many of those present were heard to say: "What a wonderful affair!" "What listeners!" "What attention and enthusiasm!" echoing what the present writer has frequently said in print. Hortense Dorville, soprano, also appeared, winning hearty plaudits. She sings well.

Messrs. Gotthelf and Hubbard were intensely interesting, as is always the case, in their operalogues. The faculty of dramatic interpretation, the art of holding his listeners, is as an open book to Havrah Hubbard, and the piano score furnished by his confrère, Mr. Gotthelf, is always appropriate, done at just the right moment, in the right way, with the proper balance. The result is unique.

The next affair of the club will be held in the same quarters, November 8, when Russian composers will be considered with the operalogue "Prince Igor."

Among guests of honor at the last meeting were Mme. de Cisneros, the Gunthers and Arthur Hackett.

Signor Vogliotti was also heard as soloist before the City Federation of Musical Clubs at its gathering, Hotel Astor, October 26, and Florence Mulford-Hunt lent the attraction of her presence and singing. Mme. von Klenner is chairman of this convention.

Olive Kline Advocates Voice Identification

In order to perfect the means of identifying criminals it is now suggested that the talking machine be utilized. According to Olive Kline, whose soprano records are heard in every state of the Union, an infallible means of establishing identity exists in registering the speaking voice, which differs in every individual to a more or less degree.

It is argued that a system of voice registering would be a more direct method of identification than the Bertillon System, devised in 1853 by Alphonse Bertillon and now so widely employed. While the latter is undeniably sure, Miss Kline thinks that it could be supplemented by the talking machine to great advantage, especially in cases



OLIVE KLINE,
Soprano.

where strong individuality in the finger impressions is not indicated.

The singer's suggestion results from her own experience in St. Louis, where she failed to be recognized at a branch office of a talking machine company, but succeeded in convincing the manager by singing one of her own records.

Miss Kline was on her way to fill an engagement in Kansas City. In the early morning, as the train pulled into the St. Louis yards, Miss Kline discovered that her purse had been robbed and found herself with but fifteen cents with which to buy her ticket for Kansas City. She proceeded to the Victoria Building, where she explained to the local manager of the Victor branch office that she was Olive Kline, the singer. The manager said she did not resemble her pictures in their catalog. Together they argued over the printed features, but Miss Kline failed to convince the man of her identity. In despair, she offered to prove it by singing to her own accompaniment on the piano, one of the many selections which she had recorded. The disc was played and her identity established. Apologies were made, a loan was immediately given, and the audience in Kansas City that night was never the wiser.



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FORT WORTH, TEX.

Musical interest during the summer months in Fort Worth has centered chiefly around the Community "Sing Songs," which have been given at regular intervals in the various parts of the city. The success of these affairs has proved even greater than was expected by those who promoted them. They have been attended by crowds varying from 5,000 to 10,000 persons, the majority of whom joined in the singing with results that were wonderful. The last two of these affairs were given in Trinity Park, which is in close proximity to the Army Cantonment Camp, and they were attended by thousands of soldiers who joined with the civilians in the singing. The credit for the unprecedented success of these affairs belongs to Sam S. Losh, who directed them, and to the Park Board, which furnished the band and bore the necessary expenses, and to Mrs. J. F. Lyons who had general charge of the arrangements. It is planned to continue the Sing Songs during the winter, owing to many requests from the people.

Music Committee for Men in Uniform

The presence of 30,000 soldiers who are encamped at Camp Bowie, Fort Worth, has necessitated a broadening of all our musical plans in order to meet changed conditions. The Fort Worth War Service Board, working under the Fosdick commission on Training Camp Activities, had a Music Committee composed of the following: Mrs. J. F. Lyons, chairman; Sam S. Losh, vice-chairman; Mrs. T. L. Davis, Mrs. J. C. Randle, W. J. Marsh and E. Clyde Whitlock. At present this committee is arranging regular Sunday afternoon programs which are complementary to men in uniform. It will have general supervision over musical entertainments for the soldiers.

First of Sunday Park Programs

The first of the Sunday programs under the direction of the War Service Music Committee was given in Trinity Park on the last Sunday in September. The Apollo Chorus under the direction of Sam S. Losh gave a splendid production of Haydn's oratorio, "The Creation." The solo parts were sung by Florence Goetz Cort, soprano; Ava Bombarger, tenor, and Luther J. Williams, bass. Mrs. Cort's voice is of beautiful quality and she sings with ease and assurance. Mr. Bombarger is one of Fort Worth's young tenors who has a voice of much promise. While this was his first appearance in oratorio, his work was satisfactorily done. Mr. Williams had but recently come to Fort Worth from Chicago and this was his first local

appearance. He gave a splendidly authoritative reading of the work and exhibited a voice of beautiful quality, good volume and excellent control. The Apollo Chorus is a body of singers who always do good work, the balance of parts, tone value and artistic shading being especially noticeable. Valuable assistance was rendered by W. J. Marsh as pianist and E. Clyde Whitlock as concertmaster of the orchestra. The performance was attended by about 8,000 persons.

Carl Venth Has Returned

Carl Venth has returned from a pleasant and profitable summer spent in New York and has assumed his duties as dean of the Fine Arts School at Texas Woman's College and as director of the Harmony Club. He will also begin rehearsals of the Fort Worth Symphony Orchestra in a few weeks.

Harmony Club Begins Regular Meetings

The Harmony Club began regular meetings after the summer vacation on September 15. The work this year will be very interesting. The large chorus under the direction of Carl Venth is prepared to do excellent work. The first work to be taken up is a new cantata of Mr. Venth's called the "Quest of Beauty." The Harmony Club will give the first performance of this interesting work. It will also enjoy another series of lectures by Mr. Venth, which will cover the works of Chopin in detail, the Wagnerian operas, and a short series on the Philosophy of Music. Each lecture is illustrated by musical numbers by the club members.

Notes

The Harmony Club has announced for its concert course, Theo Karle for December 6, Mme. Schumann-Heink for February 14 and Rudolph Ganz, with an assisting artist, for February 25. The club had engaged Albert Spalding to appear in joint-recital with Mr. Ganz, but since he has been called to the colors will be obliged to fill his place with another artist. It is probable that Eddy Brown will be secured.

The Euterpean Club has also resumed regular work. E. Clyde Whitlock is again serving as choral director and judging by the splendid progress made under his direction the past year, this club will do interesting work this season. The first students' recital of the season was given by the pupils of T. Holt Hubbard in St. Paul's Methodist Church. It was well attended and the program was interesting, giving evidence of good work on the part of Mr. Hubbard.

Mrs. F. L. Jaccard, organist of the First Christian Church, has inaugurated a series of Sunday afternoon organ recitals which are proving popular. The church has

an excellent organ and the public is thus given an opportunity to hear it.
Mrs. J. F. L.

Janet van Aucken, Miller Vocal

Art-Science Pupil, Sings

The music study department of the Women's Club of Glen Ridge, N. J., had for soloist October 5 Janet van Aucken, who sang a program of very interesting folk-songs. Miss van Aucken sang in the original languages melodies from the Serbian, Hungarian, Polish, Russian, German, French and Italian nations. In the program also were Greek, Syrian and Algerian songs of peculiar rhythms and forceful melodies. Miss van Aucken seemed to feel the appeal of this oriental music, and imparted to her audience the emotion she herself felt. Altogether it was a very delightful and instructive afternoon, and gave promise of a brilliant future for Miss van Aucken, who possesses not only a voice which is clear and full of resonance, but the intelligence necessary to an interpreter of songs.

New Songs by John Prindle Scott

Eight new songs by the well known American composer, John Prindle Scott, are to be issued at once. Particularly noteworthy among these are "There Were Shepherds Abiding," for Christmas solo, and "God of Our Fathers," a stalwart setting suitable for patriotic services. A new edition of his "The Wind's in the South," with accompaniment for complete orchestra, has just been published.

Mr. Scott makes his season's debut with a recital of his works before the Fraternal Association of Musicians, November 7, at 220 Madison avenue, New York City.

Soder-Hueck Tenor Makes Records

Edward Brisben, a tenor who has been for some time under the instruction of Ada Soder-Hueck, the well known voice teacher of the Metropolitan Building Studios, New York, was recently given a contract by one of the largest talking machine companies. A number of songs interpreted by this young artist will soon appear in the catalogue of this company.

Ben Edwards Makes New Connection

Ben Edwards is now connected with the Maurice Richmond Music Company of New York, with offices at 145 West Forty-fifth street, as manager of the professional department.

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